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DECEMBER - 1920

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The American Scandinavian Review



YULE NUMBER



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OUR Foreign Department is prepared to take care of your foreign trade problems. We have Correspondents in the important trade centers the world over with exceptional facilities for Scandinavian business.

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Notes

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FINANCIAL

Notes About Issues in the Financial World Most Interesting to Readers of the Review

DANISH-WEST INDIES MILLIONS STILL AVAILABLE

On the authority of *Berlingske Tidende* of Copenhagen, it is stated that while the 100,000,000 kroner received from the United States for the Danish West Indies have been turned over to the state treasury, the money is still available for the purpose erstwhile designated. The statement is in reply to a criticism in *Social-Demokraten* that the sum was non-existent.

SWEDISH GOVERNMENT AIDS SHIPOWNERS

In furtherance of its plans to assist in the development of the country's merchant marine, the Swedish Government has extended loans aggregating some 2,000,000 kronor to a number of the leading shipping companies. Most of the money will be expended in purchases of new ships and for equipments.

INTERNATIONAL CONSORTIUM TO AID CHINA

Meeting in New York, the bankers representing Great Britain, France, Japan and the United States, for the final organization of an international consortium in aid of China, successfully worked out a plan that is expected to have a far-reaching effect in the establishment of better economic conditions in the far east. Thomas W. Lamont, of J. P. Morgan & Co., presided over the meetings.

FINNISH STATE REGULATION

The prohibition against import of Bank of Finland notes is being criticised as tending to be injurious to the country's foreign exchange situation.

LANTMANNABANKEN OF FINLAND SHOWS PROGRESS

Established 10 years ago with a capital of 750,000 Finnish marks, Lantmannabanken of Finland since its further extension in 1919 shows deposits averaging 126,000,000 marks. The bank's working capital is placed at 47,000,000 marks.

BRITISH BANKING AMALGAMATION

In addition to what the *Review* recently stated about the Scandinavian-British banking situation, the *American Banker* says that the amalgamated institution is to be known as Hambro's Bank of Northern Commerce. The firm of Hambro has been in existence for 120 years and was founded by the great-grandfather of the present Sir Everard Hambro, and established as a banking house to facilitate trade with Denmark, Sir Everard is to be chairman of the amalgamated institution. H. Bendixen, who is vice-chairman of the Bank of Northern Commerce, will be second vice-chairman, H. Hambro and Olaf Hambro will be managing directors, and G. L. D'Abo, the present general manager of the British bank, will occupy the similar position in the new company.

WEALTH INCREASE IN CHRISTIANIA

As based on the increase in taxes, the wealth of Christiania in 1919 was three and one-half times as great as in 1914. The city's largest tax payer was Centralbanken; next came Kreditbanken; then

Handelsbanken, Andresens Bank, Klavenes Bank, Norwegian America Line, and Otto Thoresen's Line. In January, 1920, Christiania's wealth was placed at 2,497,000,000 kroner, against 2,333,000,000 in 1919, and 695,000,000 kroner in 1914. Total taxes for the last fiscal year were 105,000,000 kroner.

ACCEPTANCE METHODS IN CONTINUED FAVOR

American banks are increasingly in favor of the acceptance method as solving some of the most difficult financial and commercial problems. This is made plain by what the *Acceptance Bulletin* of the American Acceptance Council, in a recent issue had to say about acceptances in foreign trade. A memorandum prepared by the Federal Reserve Board of New York showed that since the first of the current year to the end of August the outright purchases of acceptances by that bank amounted to approximately \$758,330,000.

WHAT OTHERS OWE DENMARK

The most recent calculations show that Denmark owes abroad some 1,200,000,000 kroner and has coming to her 800,000,000 kroner. Of these amounts, Germany owes Denmark 23,000,000 kroner, against a German claim of 64,000,000 kroner; the English owe 161,000,000 against 229,000,000 kroner, while the United States indebtedness to Denmark is 128,000,000 kroner as against 137,000,000 kroner owed the United States.

"SWEDISH CROWNS"

The *Swedish-American Trade Journal* in a recent issue takes exception to the use of the words "Swedish crowns," when Swedish kronor is meant. This, says the journal, is because a crown is an English coin worth considerably more than a krona. For the benefit of those not fully conversant with Scandinavian coinage the publication also calls attention to the fact that while kronor is correct for Denmark or Norway, it is kronor for Sweden, or krona for a single coin.

FOREIGN SCHOLARSHIPS FOR BANK CLERKS

Leading London banks have established foreign scholarships for members of their staffs showing special proficiency, each scholarship to be for \$400 per annum for one or two years, in addition to salary and allowances towards the cost of living and traveling in the foreign country to which the holder is sent.

MARSHALL FIELD DIRECTOR GUARANTY TRUST CO.

At a meeting of the board of directors of the Guaranty Trust Company of New York Marshall Field was elected a member of the board.

STOCKHOLM'S ENSKILDA BANK

It is reported that Stockholm's Enskilda Bank will transfer Kr. 12,000,000 to the capital fund, thereby giving each stockholder one new share for every two old ones. The same dividend will be distributed, the directors hope, as before the increase. 14 per cent has been the rate during the past ten years—15 per cent in 1919. A portrait of Director Marcus Wallenberg appears on page 911.



NORDISK BANKINSTITUT

A/S

CHRISTIANIA
NORWAY

Paid Up Capital—8 Million Kroner

BANKING TRANSACTIONS OF ALL KINDS

AMERICAN BUSINESS OUR SPECIALTY

Correspondents in New York:

The Equitable Trust Company of New York
National City Bank of New York
Central Union Trust Company
Seaboard National Bank
American Express Company

CONTRIBUTORS TO THE YULE NUMBER

CHRISTIAN BRINTON, the distinguished international art critic, needs no introduction to the readers of the REVIEW. Dr. Brinton's chief task this season is making arrangements for an Exhibition of Russian paintings recently assembled in Sweden for display in this country. Art lovers the world over will discuss his estimate of Zorn.

WILHELM AUGUST FERDINAND EKENGREN entered the diplomatic service of his country in 1896 and became Minister of Sweden to the United States in 1912, where his tact and careful performance of exacting duties were required to maintain the dignity of a neutral state during the war.

PRINCE WILHELM OF SWEDEN was born in 1884 as the second son of the present king of Sweden and brother of Crown Prince Gustaf Adolf, who recently lost his much beloved English wife, Princess Margareta. At an early age he entered the navy, but the name of the Sailor Prince, which he inherited from his grandfather, the late King Oscar II, was given him because of the genuine love he evinced for his calling rather than as a mere perfunctory recognition of the line of service he had chosen. In 1908 he married a charming Russian archduchess, and the marriage roused many hopes of a better relationship with the then still powerful Eastern neighbor. But their union came to an end not long before the outbreak of the war. Partly as a help to forget, the Prince made a long tour through the Orient, and from this sprang his first book, a series of travelling sketches named *Where the Sun Shines*. Later he followed it up with two very well received collections of verse, *Extinguished Beacons* and *Black and White* as well as a volume of lyrical translations from Laurence Hope's *The Garden of Karma*. His first volume of prose fiction, *The Old Pine Tree*, of which the story printed here forms a part, appeared in 1919 and attracted a great deal of attention through its human simplicity and its strong undercurrent of protest against the horrors of war.

COUNT LUDVIG HOLSTEIN is considered by one of the chief novelists of Denmark to be the best living Danish poet. He was born in 1864.

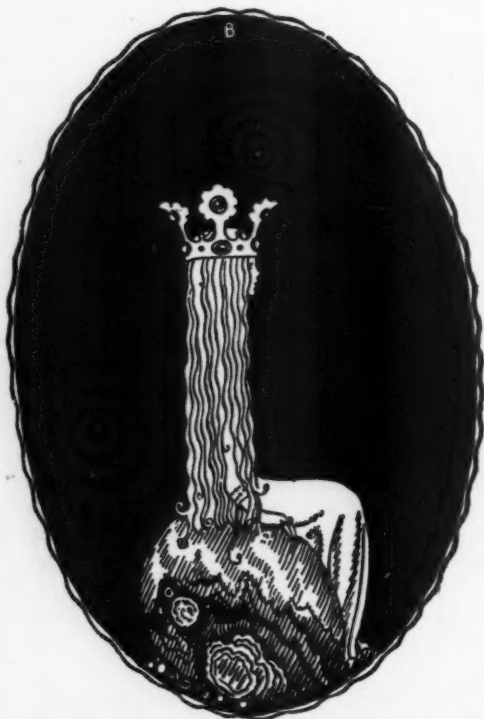
The Danish actor, ROBERT NEHENDAM, born 1880, is author of various works dealing with the history of the Danish theatre. Favorite are his accounts of Countess Danner and of Johanne Luise Heiberg.

ALFRED HARBITZ is a writer on art and literature and has been for many years a contributor to the daily press of Christiania. At present he is art critic on the staff of *Morgenbladet* and editor of a popular Christmas annual. He is the author of several volumes of short stories, a novel, and two dramas. During the years of 1909 to 1910 he was the editor of *Kringsjaa*, an ambitious attempt to found a high class magazine in Norway.

The SCANDINAVIAN ART SHOP

728 Madison Avenue

NEW YORK

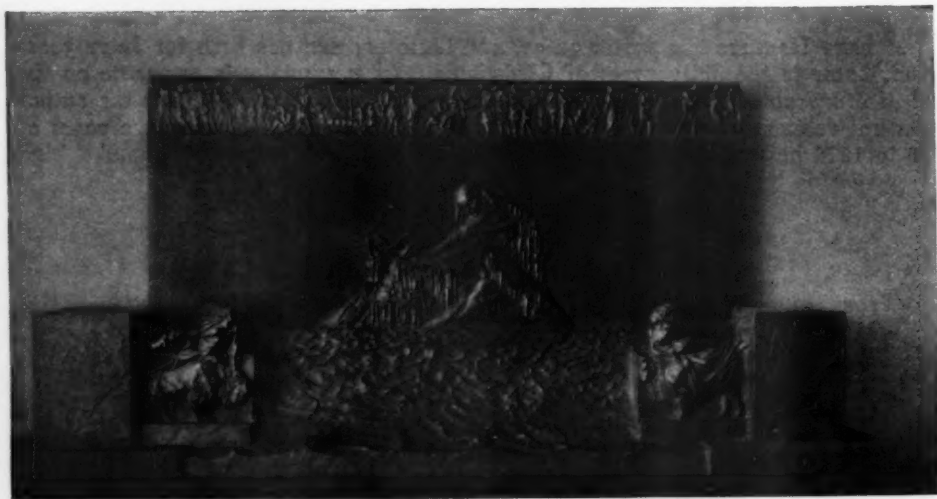


will, before January 1, sell out its entire stock of art objects, including recent acquisitions from the Scandinavian countries:

Decorated furniture	Etchings
Draperies	Copper ware
Needlework	Pottery
Framed pictures	Books
Statuary	

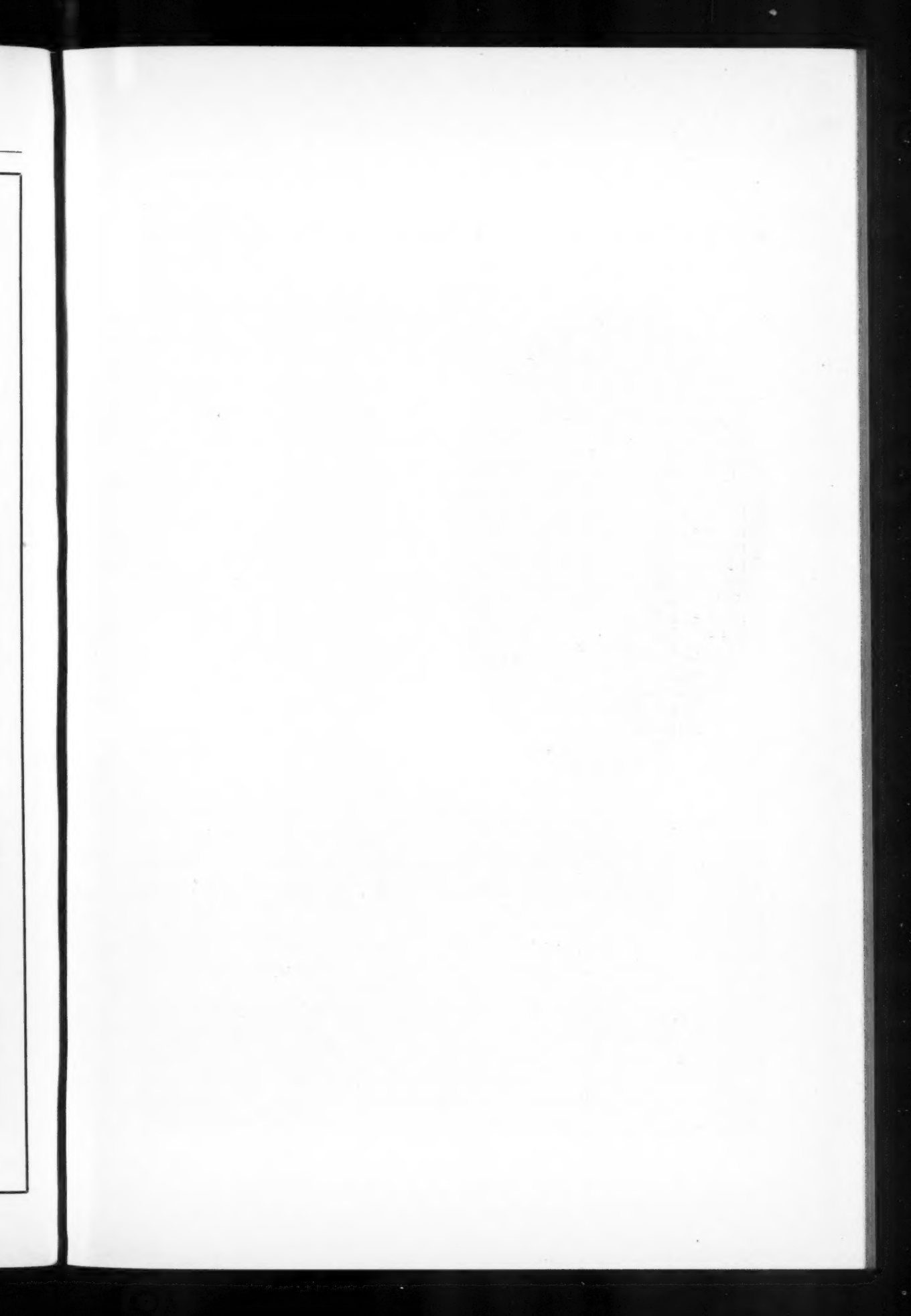
and beautiful hand-woven and hand-embroidered linens in white and colors especially adapted to country and sea-side places.

The Shop in the four years of its existence has justified the purpose of its sponsors to relieve the American-Scandinavian Foundation of the burden of providing connections for the many artists from the Northern Countries who come to our shores. It is hoped that the Information Bureau of the American-Scandinavian Foundation, 25 West 45th Street, New York, will henceforth be able to answer all queries relating to Northern Art.



ICELAND—THE HERMIT OF THE ATLANTIC
A masterpiece in bronze by Einar Jónsson

When answering advertisements, please mention THE AMERICAN-SCANDINAVIAN REVIEW





Courtesy of
P. A. Nordstedt och Söner

Painting by Anders Zorn
Property of Dr. Hjalmar Lundbohm
Kiruna, Sweden

KINGS-KARIN

THE AMERICAN-SCANDINAVIAN REVIEW

VOLUME VIII

DECEMBER, 1920

NUMBER 12

Anders Zorn

By CHRISTIAN BRINTON

It is usually reserved for each country to boast one particular artistic personality who above all others becomes known to the outside world. This artist is popularly supposed to epitomize the characteristic features of his native land and to interpret, as it were, its aesthetic soul to the foreigner. His work possesses a universality of appeal which is readily recognized abroad. And whatever else may be his claim to consideration, he has successfully mastered that accent we are fond of describing as cosmopolitan.

The list of these facile, assimilative talents is formidable, and includes some of the most distinguished names in the annals of modern art. You doubtless recall the Hungarian Munkaczy, whose theatric realism thrilled the past generation. You are equally familiar with our own Whistler, who made a cult of aesthetic super-sensitiveness. You know Sorolla, the Spanish luminist; the Finn, Albert Edelfeldt; the Dane, Peter Severin Krøyer; and Frits Thaulow, the Norwegian devotee of frozen river and glistening stretch of snow. The career of each of these men has been substantially the same. Endowed with a strong basis of nationalism they have as a rule lived and painted so much away from home that their art, in expression at least, has lost its typically racial flavor. No longer intensive, and in a sense provincial, their sympathies in due course become extensive and international. And save in a few isolated cases, the process has been attended with a flattering measure of popular recognition and pecuniary success.

Despite certain divergences, it is in this galaxy of brilliant internationalists that belongs the late Anders Zorn, generally acknowledged to be Sweden's foremost painter, who died in Mora, August 22, in this sixty-first year. The career of Zorn is almost legendary in its picturesqueness, and the facts of his life have been so often misquoted



BY LAKE SILJAN

that it may not be deemed pedantic herewith to recall certain details regarding his birth and early apprenticeship.

Anders Leonard Zorn, or "lill' Anders," as he was fondly called, master etcher and future portraitist of king and president, first saw the light of day February 18, 1860, in a tiny peasant cottage in Gruddgården, Yfraden, Utmeland, near Mora in Dalarne. His father, Johann Leonhard Zorn, was an expert *Braumeister* from Reichenberg, Bavaria, who had come to Sweden, where he worked in various breweries in Uppsala and Stockholm, finally drifting to Finland, where he died in Hälsingfors in 1872. The artist's mother was the Dalecarlian peasant lass Anna Andersdotter, and the child passed his early years in Utmeland and Mora leading the healthy outdoor existence of a typical peasant lad.

After attending the local primary schools, and an excellent boarding institution at Enköping, the youthful aspirant for artistic fame went to Stockholm at the age of fifteen in order to begin his professional training. Fond of modelling, it was his first intention to study sculpture, for during the happy summer months spent along the

forest-skirted shores of Lake Siljan he had been in the habit of carving figures of animals and peasant folk out of wood and tinting them with the juice of berries. His instinctive predilection was thus toward form rather than toward direct expression in color, and it is interesting to note in this connection that one of his most important works in after days proved to be the Vasa monument erected at Mora in honor of the doughty Liberator King.

The years passed in Stockholm were full of varied interest. Following a preliminary course at the Slöjdskolan he entered the Principskolan of the Academy, where his fellow pupils included Oscar Björck, Richard Bergh, Robert Thegerström, Bruno Liljefors, and the architect Ferdinand Boberg. His student days, brilliant in promise and not less brilliant in performance, were rendered less precarious through the annual gift of some four hundred kronor from former brewer friends of his father. The would-be sculptor soon, however, turned his attention to drawing and to painting for the most part water colors, and meanwhile helped to pay his way by contributing illustrations to the *Ny Illustrerad Tidning* and other papers. Beginning an exponent of plastic art, he finished his course at the Academy in the footsteps of Egon Lundgren, the delicate, spirited master of actuality in aquarelle.

Zorn's prentice days at the Academy were typical of the man and



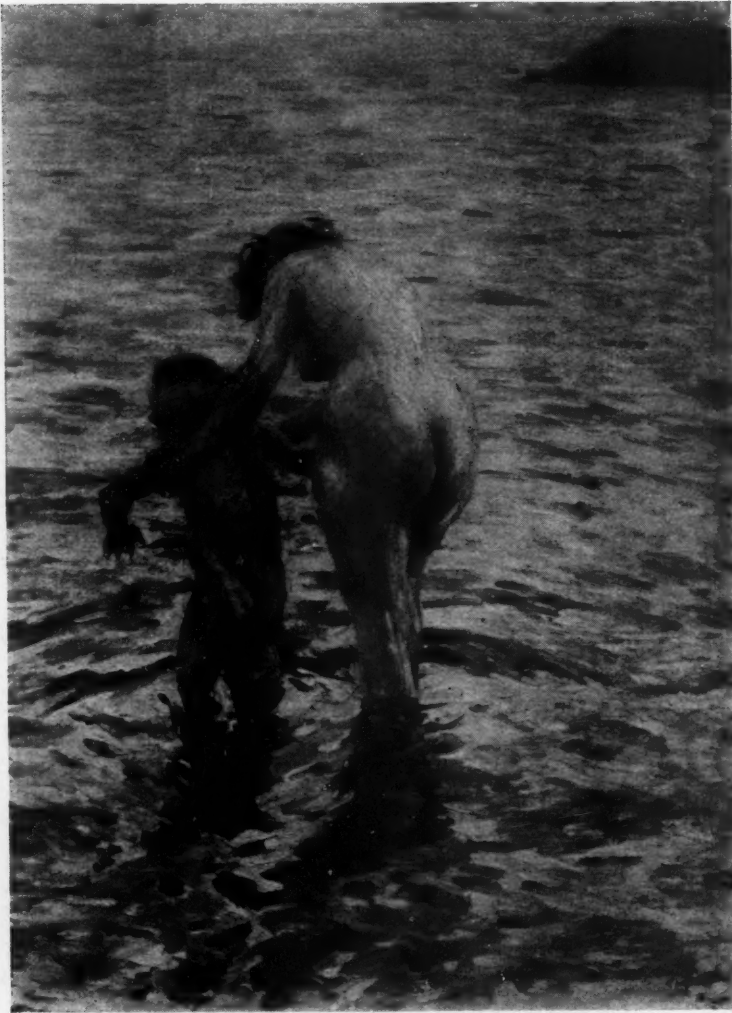
"OUR DAILY BREAD"

National Museum, Stockholm



Collection of E. Österlind

HALLAMS KESTI
PORTRAIT OF A MORA GIRL



Collection of C. R. Lamm, Esq.

UNE PREMIÈRE

of the brilliant, popular artist who so readily adapted himself to every mode and medium. With his pipe, his pet dog, and his free, expansive sense of comradeship he became the acknowledged head of a veritable "Zornkolonien," a band of young Bohemians who did their utmost to mitigate the monotony of nocturnal existence in the Swedish capital. They were assuredly joyous days and nights, and not a little of their spirit found reflection in the work of these ambitious enthusiasts who were shortly to rebel against the sterile formalism of the Academy and stir Swedish art to its very foundations.

Restless and seeking fresh inspiration, Zorn was among the earli-



**A Group of Famous
Zorn Paintings**

*From the Collection of
THORSTEN LAURIN, Esq.
Stockholm*

**PORTRAIT OF A
SWEDISH CHILD**

An Early Water Color



**AFTER
THE BATH**



THE BREWERY



COQUELIN
CADET



Belonging to Officers of the Horse Guards

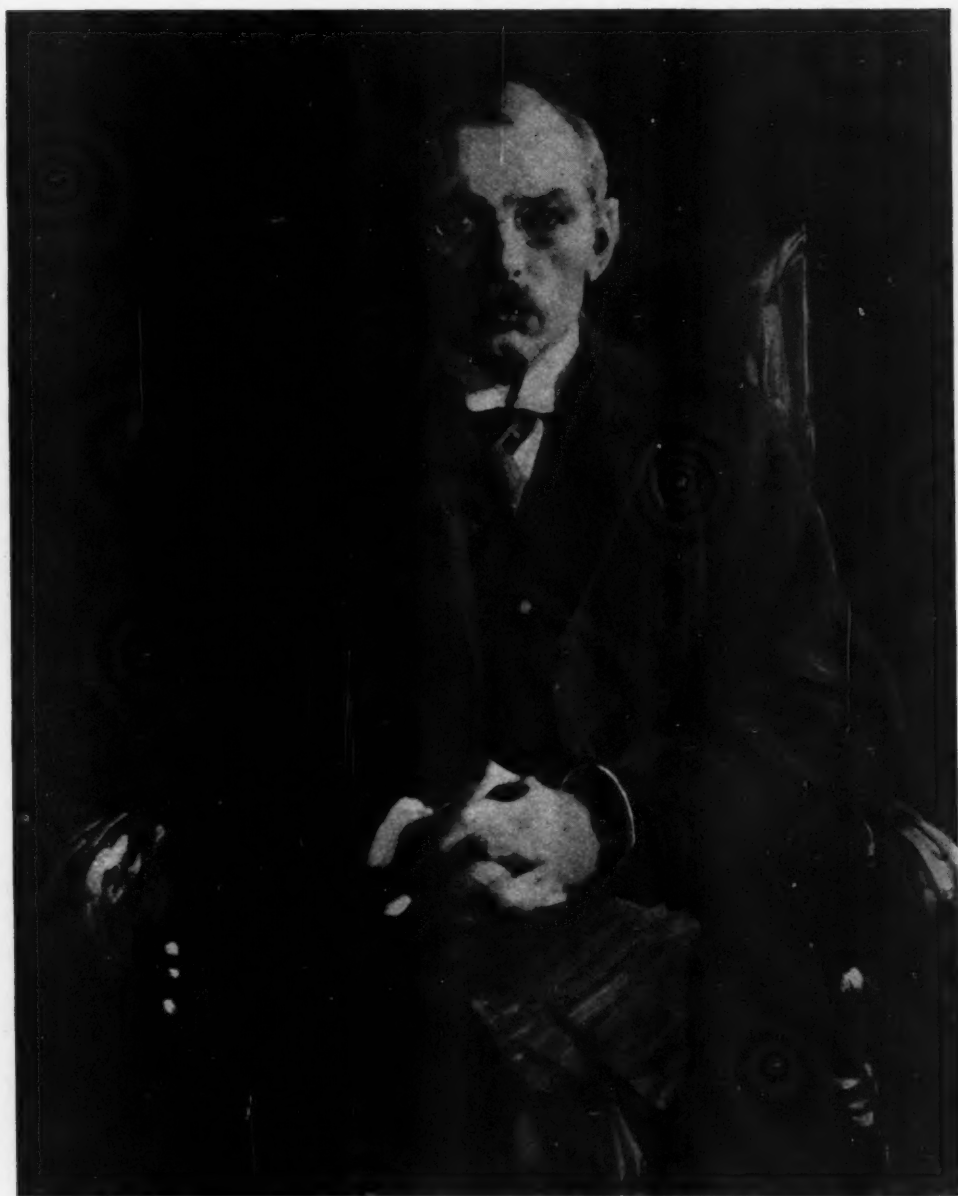
PRINCE CHARLES OF SWEDEN

etching under no less an authority than his distinguished compatriot Axel Herman Hägg. It was his habit to signalize his mastery of a particular medium by executing a typical portrait, and the sensitive features of his favorite model, Mimmi Nystrand, which appear in the oval shaped water color known as *I sorg*, are paralleled by his characteristic etched likeness of Hägg dated London, 1882.

Although he shortly went on a more extended trip which included Spain, Tangier, Morocco, and Turkey, yet his themes were by no means all foreign, for he usually returned every summer to native wood and lake. It is due to this fact that you will find such compositions as *The Gipsy Smithy* dating from the same year as the tender and

est to break away from scholastic restraint, and at one and twenty we find him posting off with the talented but ill-fated Ernst Josephson to Spain and the gleaming Mediterranean ports. It was the first of that series of Odysseys in quest of color and character which were to continue throughout his lifetime. He looked about him with unfatigued eye. He never in fact ceased to accumulate impressions from the outside, and few artists have equalled his gift of ready assimilation or his unfailing sense of pictorial possibility.

At the end of the year we find him in London supporting himself by selling water color sketches and seriously studying the technique of



Property of Stockholms Enskilda Bank

MARCUS WALLENBERG

sympathetic *Mona* in the Göteborg Museum. And similarly the *Harbor of Algiers* finds place beside the salubrious water color sketch entitled *Summer*, which is one of the treasures of the Lamm collection. He turned from one pictorial inspiration to another with the same



Etching

MRS. GROVER CLEVELAND

fluent dexterity, and no problem seemed to afford him the least difficulty.

For nearly a decade Zorn devoted the major part of his energies to painting in water color, his most important work in which medium being *Our Daily Bread*, dated 1886 and now in the National Museum, Stockholm. It is significant to note in this connection that Zorn's definite transition to oil painting, like his conversion to etching, should have taken place in England, for it was the sensation created by his *Fisherman, St. Ives* at the Salon of 1888 that opened for him a newer medium fraught with greater possibilities for success or failure. The canvas was purchased by the French Government for the Luxembourg,

in addition to which it paved the way for the coveted distinction of the Legion of Honor, which he received the following year.

From this period onward he continued to etch with increasing success and to paint interior and outdoor genre subjects with a verve and vivacity of observation and handling that soon won for him a truly international position. He was not attached to the past as was the patient, studious Fantin, nor did he share the thinly veiled pre-Raphaelite predilections of Whistler. The ready powers of notation and flawless surety of stroke that were his aesthetic birthright were dedicated to depicting the life of to-day as he encountered it on the pulsing pavements of Paris or amid the stillness of Dalecarlian birch forest.

Surveying in congenial perspective the production of these early days, it would appear that he attained what may be termed his artistic majority in 1892. It is from this fecund year that dates his *Omnibus*, a typically Parisian canvas, the sordid poignancy of his *Mora Market*, the Hals-like breadth of *The Toast*, and his incomparable etched portrait of the suave, pontifical *Renan* seated at his study table. Few men of two-and-thirty can point to such a record, and it is scant wonder that

so brilliant and cosmopolitan a personality should have been chosen to represent his country at the Chicago Exposition of the following year. Zorn's advent in Chicago with a striking collection of his own work and a rare fund of enthusiasm and good fellowship may be said to have marked a new phase of his career. It proved indeed but the first of those half dozen memorable visits to our shores during which the indefatigable Swede enjoyed a vogue such as has fallen to the lot of few if any of our foreign guests. The list of his American portraits touches the three score mark, while the number of genre subjects and etchings owned in this country eloquently attests our appreciation of his art. We in fact accepted him from the outset at his own valuation, and our admiration for his work grew rather than diminished with each successive sojourn in our midst.

Zorn's artistic headquarters had meanwhile been Paris, but with increasing recognition and the reward which is its appropriate accompaniment he determined to locate permanently in Mora, his birthplace, and devote his energies to the portrayal of local type and scene. The spirited and charming *Night Effect* in the Göteborg Museum was his l'envoi to Paris. It bears the date of 1895 in the lower left hand corner, and henceforth we see no more of these piquante Parisiennes, no more ballerinas of the opera such as Rosita Mauri, or vagrant wanderers from Parnassus such as poor Verlaine. From 1896, when he built himself a roomy timbered mansion at Mora, and settled in truly patriarchal style near the modest cottage where he was born, Anders Zorn experienced a striking reversion to type. He etched and painted with the same passionate zest as before. He still paid flying visits to America, where he limned the energetic physiognomy of our captains of industry or caught the crisp allure of our society queens, but his heart was in Mora, and to Mora and Mora subject and



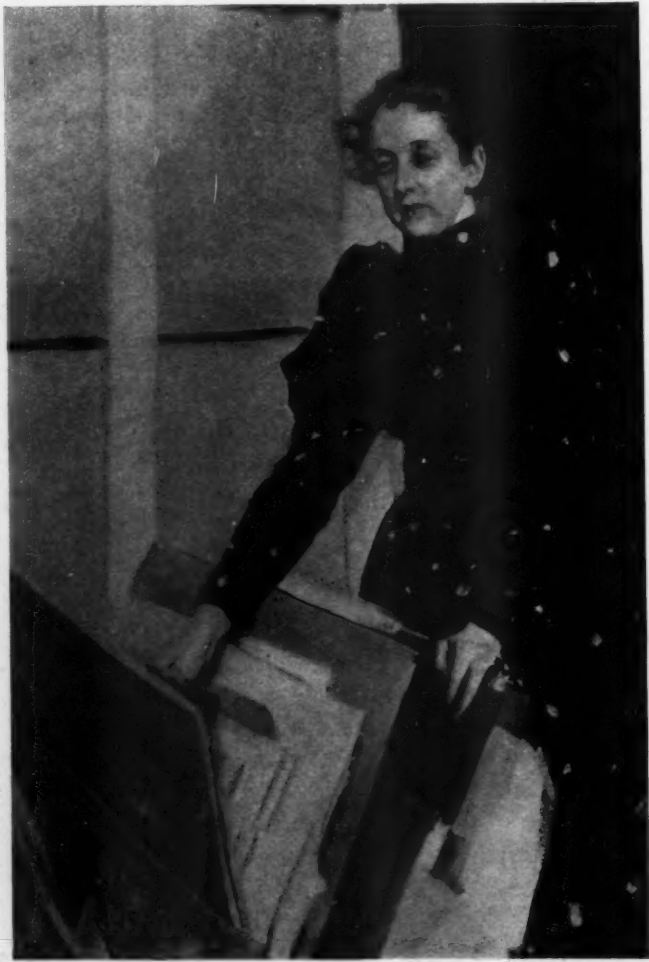
Etching

CROWN PRINCESS MARGARETA OF SWEDEN

scene he straightway returned.

It is superfluous to refer in detail to the notable series of canvases in which Zorn depicts the peasant life of Dalarne. Here is a m i d - s u m m e r dance on the green, there the frosty freshness of church-going on Christmas morn. You now chance upon a pair of sylvan nymphs in the solitude of the forest and next watch a lusty limbed mother and daughter drying themselves before a crackling log fire. The studies of separate individuals such as *Djos Matts*, the clockmaker of Mora, the full-blooded *Braskulla*, of the National Museum, and *Hållams Kesti* in the Österlind collection form but a fraction of that gallery of native types that witness the painter's fidelity to a locality which he soon succeeded in making his own. And ever in quest of more primitive, unspoiled inspiration, he would at intervals forsake Mora and repair farther up country to Gopsmor, where he lived and dressed as a peasant and painted with undisturbed frankness native lassies whose utter absence of self-consciousness is not the least obvious of their charms.

Frank and unconventional in theme, fresh and tonic in color, and revealing an exhilarating freedom of stroke and statement, it is small wonder that this art should have been in constant demand. Wealthy amateurs vied with each other in their efforts to secure characteristic canvases by Zorn. Museum directors eagerly sought to acquire im-



Property of Mrs. Zorn

PORTRAIT OF MRS. ZORN



*Portrait by Count Louis Sparre
Property of Mrs. Zorn, Mora*

ANDERS ZORN AND "LITEN"

portant examples of his work, while those engaged in arranging exhibitions of contemporary painting did their utmost to have the Swede amply represented. Though one constantly encountered his work at the various Continental and American exhibitions during the past score of years, the best collective displays ever assembled abroad were those at the Venice Biennial Exposition of 1909 and at the Belle Arti in Rome in 1911. The Venice Exhibition was enriched by numerous specimens of his plastic work, while the display in Rome, admirably presented by Commissioner Schultzberg, was a revelation to those

who had hitherto seen but scattered examples of his production.

Apart from the excellent representation accorded him on the occasion of our memorable Scandinavian Exhibition of 1912-13, and one or more individual shows at Stockholm, the foregoing exhibitions afforded ample opportunity to form a just estimate of the aesthetic significance of the popular Swede. And if one were fortunate enough to have visited him in his hospitable home at Mora, the picture of the man was fairly complete. It is indeed necessary to have seen him on his native sod and soil in order rightly to understand Anders Zorn. He was no masquerade Dalkarl. Cosmopolitan though he was, he fitted perfectly into the rigorous, salutary setting of the Northland. There is in fact no little affinity between the Bavarian highlands and Dalarne, and it is small wonder that even as a lad he loved with passionate enthusiasm the dark forest and the gleaming surface of Lake Siljan, "the eye of Dalecarlia."

The popular trinity of modern Swedish art is composed of Carl Larsson, Anders Zorn, and Bruno Liljefors, and while the sturdy sportsman-painter alone survives, it is not without interest to note that the careers of these men in many respects parallel one another. Originally in sympathy with the intrepid Opponents who banded together in 1885 and threw down the gauntlet to the conservative Academy, they were not, however, innately advanced in their outlook, nor did they long support their colleagues in vigorous protest against the aesthetic conventions of the day. Zorn in particular displayed but scant interest in the aims of the *Konstnärsförbundet* group, and shortly withdrew from the ranks. He preferred to go his own way unhampered by any specific artistic allegiance. And his own way proved not the arduous calvary of the pioneer but the pathway of personal recognition and pecuniary reward.

Not a few of the Swedes who returned from Paris dur-



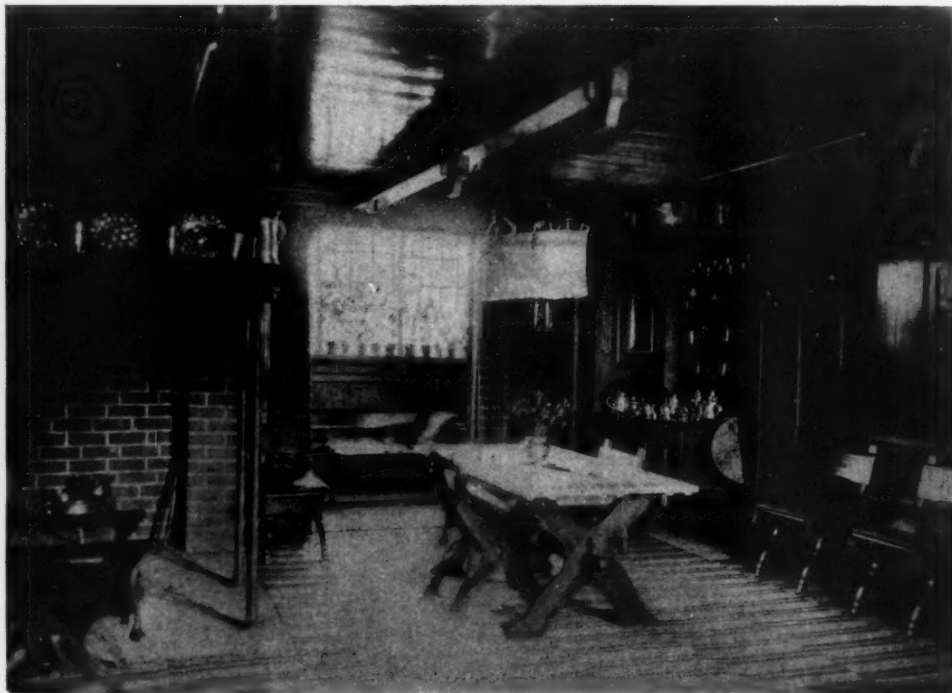
Photograph

ANDERS ZORN AND HIS GOPSMOR STUDIO

ing the early and middle eighties of the last century were made of somewhat sterner stuff than was the dazzlingly successful magician of Mora. He possessed the facility, they the faith and the force to battle for the new cause and to endure years of poverty and obscurity. His hour of triumph came swiftly, theirs was long deferred; yet their position in the onward march of Swedish art is not less secure for having suffered temporary eclipse.

Fresh and vital though it unquestionably is, the art of Anders Zorn is not essentially modernistic. He is in short an academic luminist. From the outset he dedicated his phenomenal powers to solving the illusive secrets of light and shade. The early etchings including *Mormor*, dated 1884, and *The Waltz*, dated 1891, are pure studies in clair-obscur, while such paintings as the *Omnibus*, the initial sketch for which is owned by Direktör Thorsten Laurin, and the full-length *Nude* of 1894 in the Lamm collection are but amplifications of the same problem. That which here delights one is not the reasoned appeal of conscious pattern, of studious placement upon paper or canvas, but aptly seen actuality thrown into salient relief by means of the clever manipulation of contrasting tonal values.

And though he yearly grew more piquant in choice of theme, and



BREAKFAST ROOM IN ZORN'S HOME AT MORA

Photograph

more fluent in his treatment, the aesthetic problem which Anders Zorn posed for himself remained substantially the same. He early learned how to attain the desired result, and throughout a career of constant activity neither his viewpoint nor his technique underwent conspicuous change. In his color alone did he reveal some departure, for here you note a welcome clarification of vision. The pearl-grey and black of Paris days became lighter and clearer in the crisp atmosphere of the North, and the sober hued garb of conventional sitter was succeeded by the flashing red, rich blue, and vivid green of peasant costume from Floda, Leksand, or Rättvik. And whether clothed, or in joyous state of nature, no one has depicted the fresh-tinted beauty of the female form with more zest than Zorn. His art here touches the amplitude of Rubens and the brightness of Boucher.

Furthermore, his local types, veracious as they are, possess a certain degree of style which is the personal legacy of the painter. It was indeed impossible for one who followed in the pathway of the spirited Eggon Lundgren not to endow his models, humble though they might be, with a touch of that rococo grace which formed a goodly portion of the artist's aesthetic patrimony. So radiant and unstudied are some of these compositions that they not unfrequently suggest the lightness and spontaneity of water colors, the painter's first and in certain respects most congenial medium.

It is scarcely necessary to indulge in further analysis of Zorn's production, for as an artist he matured with singular rapidity, and during his active career submitted to no significant alterations of matter or manner. You will doubtless already infer that these masterly etched portraits and these sprightly records of peasant life in Dalarne appeal rather to the eye than through the eye to the mind and the creative imagination. This art viewed as a whole is aboundingly physical. There is Munich here as well as Mora, and you do not meet in this full-bodied, clear toned panorama of pictorial impressions that restless, questing aspiration which makes for new phases of aesthetic advancement.

The courageous movement which in Sweden and elsewhere has resolved itself into an earnest search for simplified form and color finds no echo in the production of Anders Zorn. Whatever else it may reflect this art is manifestly lacking in the sovereign power of synthesis. Like our own Sargent, and the Spaniard Sorolla, the brilliant Swede remains objective, not subjective, in his attitude toward the visible world. His art is a record, not an interpretation. And stimulating though it may be, the legacy he leaves to an admiring posterity is the work of eye and hand rather than soul. It is a creation of the senses, not the spirit.

The Åland Question

A Statement from the Minister of Sweden to the United States,

W. A. F. EKENGREN

The article in the October issue of the AMERICAN-SCANDINAVIAN REVIEW by George H. Theslöff under the heading "A Finnish View of the Åland Problem" contains a number of glaring misstatements of facts.

Whether or not the Åland Islands form a geographical unit with Finland, is a matter of opinion. But the statement that "the boundary line has been drawn from olden times along the deepest channel," viz., west of the island Åland, is not true. Not the slightest evidence in support of his aforesaid statement is offered by Mr. Theslöff. On the other hand, all the maps of the Åland Islands, that of H. Hansson, dating from the middle of the seventeenth century; the map of the General Geodetic Office, dating from 1714, and the map of Gyllenborg, dating from 1772—all bear the following remark, at the spot (east of Åland) where the *Skiftet* is shown: *Här gräntzar Finnland* (Here passes the border of Finland), thus excluding the Åland Islands from Finland.

Mr. Theslöff then states that "historically Åland has always belonged to Finland." All the maps of Finland and of Sweden tell a different story. The map of Finland by Buraeus-Blaeu (middle of seventeenth century) does not comprise Åland in any way among the Finnish provinces, neither in the text nor in reproducing the provincial coat-of-arms. The maps of Witt (end of the seventeenth century), of Wetterstedt (1775) and of Hermelin-Hellström (1779), all exclude the Åland Islands from Finnish territory. Likewise in the maps of the Kingdom of Sweden, by Buraeus (1626), Burman (1736), Witt (end of seventeenth century) and on the maps of the English geographer H. Moll, three of which are known (commencement of the eighteenth century), the Åland Islands are throughout colored in a shade like that given to Sweden proper, but distinct from that of the Finnish provinces. None of the maps mentioned establishes the existence of a geographical, historical, or political unity between Åland and Finland. On the contrary, they bear witness in an undeniable way to the bonds which unite the Archipelago with Sweden.

Documents and public acts corroborate the testimony of the maps in this respect. The Åland Archipelago was not considered as forming a part of the Finnish provinces, not even in the seventeenth and eighteenth centuries, when the relations with Sweden proper of administrative order, which during a certain period united the Islands with the Government of Åbo, were surely tighter than at any other time.

The sharply drawn distinction between the Åland Islands and

Finland, between the Ålanders and Finlanders, as reflected in the letters-patent of the King, the acts of the Riksdag, and other public documents of note, has been clearly stated, with numerous documentary support, in a booklet by the Swedish Delegates to the Peace Conference.

A wrong conclusion of Mr. Theslöff's is contained in the following paragraph, where he says:

"In the year 1809, when after the war with Russia, Sweden was obliged to surrender Finland, Åland was ceded as a part of Åbo and Björneborg, the various counties constituting Finland were enumerated in the Treaty of Peace of Fredrikshamn, among them 'Les gouvernements d'Åbo et Björneborg avec les Iles d'Åland.' Åland was thus regarded as an integral part of Finland, of which, at present, it constitutes an administrative county or *län*."

In the article concerned the use of the expression "Finland" is purposely avoided; instead, all the territory which Sweden ceded to Russia, among which was a part of the Swedish Westerbotten, is enumerated fully and separately without any reference to "Finland" or to any "Grand Duchy of Finland." It should be pointed out that "Finland" had never formed an administrative or in any other way independent unit, but was, at the very most, a geographical notion of rather vague sense.

The fact that the Åland Islands were incorporated in the *Russian* Grand Duchy of Finland for administrative convenience, and that the same Islands constituted Swedish territory ceded to Russia, has been recognized by the Commission of the three eminent jurists, who, on behalf of the League of Nations, have examined the claim of the Finnish Government that the Åland Question should be considered as a Finnish domestic affair. This commission most distinctly expresses the opinion that the Åland Islands never belonged to Finland before their involuntary separation from Sweden in 1809. The Commission, in accordance herewith, considers Finland and the Åland Islands separately as being, both of them, ex-parts of the Russian Empire, and the Commission further denies that Finland's declaration of independence and its forming a new state are giving any righteous grounds for claiming the Islands of Åland as an integral part of Finland, more so in view of the fact that the Ålanders had solemnly declared their independence of Russia as well as of Finland and their desire to be united to their old motherland, Sweden.

The above mentioned misstatements of its contributor ought to be corrected by the AMERICAN-SCANDINAVIAN REVIEW. His other speculations or vagaries in the social, commercial, and political fields are of small importance. The Swedish Government has never made any claim for the possession of the Åland Islands on other ground than in fulfillment of the unanimously expressed desire of the Ålanders to become Swedes once more, in fact—as they have always been in their hearts. The question whether the principle of national self-determination should apply to the Ålanders' claim and how it should be carried out is for the League of Nations to investigate and decide.

The Two-and-a-Half-Day Hut

By PRINCE WILHELM OF SWEDEN

Translated from the Swedish by EDWIN BJÖRKMAN

LITTLE Jaina Mahal was dying.

Her bed had been placed in the shade of the colonnade, close to the splashing fountain. Night and day three dusky slave girls sat around her, waving huge fans of peacock feathers to keep the air cool and drive away the mosquitoes. The palace physician came and went. Frequently he brought draughts to cool her fever, or bitter juices, or herbs of healing quality, picked in accordance with the explicit directions of the ancient books of wisdom—at the moment when the new moon showed the tip of its horn above the mountain ridges, and when the sacred sheep in the cave of Haraman had bleated twice before it sought its nightly lair. Yet he continued to shake his bald head, for her malady was fatal. His trained eye perceived the waning of her strength, the failing of her pulse, the shortening of her breath, the changing of her color, and the blanching of her lips. And he knew that no magic brew availed against a force stronger than his own.

Then a solitary man approached along the shell gravel of the garden walk. His gold-embroidered tunic glittered in the sunlight. White rays flashed from the jeweled agraffe on his turban. But a hopeless melancholy laid its shadow on the regular features of his bronzed face.

Shah Jehandrapal loved the little Jaina far more than any other one of his numerous women. As mere children they had played together, picking round pebbles by the river's bank. Then he used often to take hold of her dark tresses with both hands, press a kiss on her delicately cut mouth, and cry boyishly:

"When we are grown-up and married, then nothing in the world shall part us—not even death!"

And yet

After a few years of common life in perfect happiness, the ravager of all living things had knocked at the door, and now the husband was coming to bid a last farewell to his beloved.

The slave girls retired. The physician, who had just made a final vain endeavor with crushed pomegranate seeds, shuffled out of sight in a state of utter dejection. Thus the master of the palace was left alone with his "Mountain Rose."

Such was the name of endearment he had given her.

The noonday heat was muggy and oppressive. The flowers of the garden drooped their thirsty chalices. The monotonous babbling of the

fountain seemed to have a lethal effect on a heart already heavy. Otherwise there was not a sound to be heard in this secluded part of the widespread and multi-structured seraglio.

Jehandrapal squatted down beside the bed. Awkwardly he tried to pat the feeble hands of the patient or to whisper passionate words into her ear. She heard him not, but lay there without will or motion. Except for a faint trembling of the closed eyelids, one might have thought the last spark of life extinguished. Where she lay with the rich cascades of her unloosened hair framing her sweet face, she looked like a blessed soul from heaven, descended to assume the frail shape of a human being. And the man mourning by her side thought that she had never looked more beautiful. Not even during the most radiant days of her youth had there been such a glorious light spread about her brow.

Then uncontrollable despair seized him. Throwing himself prone on the ground, he beat his head against the polished marble tiles of the floor.

"Allah, O Allah, why hast thou visited me with this heavy affliction? Have I not loved Jaina more than all else in the world—more even than the light of my own eyes? Have I not carried her on my hands and filled her slightest wish? Has not my soul burnt with desire for her soul, and my body for her body? Has not my love been greater and stronger than that of other people—more pure, more exalted, more divine? And yet thou wishest to part us—to take her away and leave me behind in loneliness? Listen to my prayer, O Allah, and bestow upon me a sign so that I may know whether she can still be saved by human power!"

A voice spoke into his ear:

"If in three days thou canst erect me a temple large enough to hold thyself and all thy household and thy guards and thy slaves at the hour of prayer; then thy wish shall be fulfilled, and Jaina shall be restored to thee."

Jehandrapal ran from the place and issued a hasty summons for all his learned men and all his master builders. But the reply of each and every one was the same: namely, that an undertaking like the one he proposed was a matter of sheer impossibility. In vain he offered them gems from the gloomy vaults of his treasury and all the gold that could be gathered within his realm for ten years to come. They merely shook their white heads and wondered among themselves whether their master had suddenly become sunstruck or otherwise demented.

At the sight of their behavior his last hope vanished, and he knew that Jaina must die. He returned to the garden and strayed back and forth along its walks, weeping loudly at his own inability to save the life he treasured above all else in the world—the life for which he

would gladly have sacrificed his own poverty-stricken and henceforth disconsolate existence.

But his prayer to Allah as well as the answer received had been overheard by the Tempter, who is omnipresent and ever ready to meddle with men's lives in their moments of supreme darkness. Noiselessly as a cat he tip-toed out of the shadow of the colonnade and intercepted Jehandrapal at the crossing of two walks.

"Behold, most wretched of all men, the inefficacy of thy own strength," he said. "Thou thinkest thyself a great ruler, with power over thousands upon thousands of men, and yet thou canst not make a single one of that host move a finger for the saving of thy Mountain Rose. They are miserable creatures, helpless varlets, dull dwarfs with no capacity for deeds of sufficient greatness to win the favor of the monstrous powers that rule the world. And in spite of all thy glories, thou art the most miserable of them all. Unresistingly thou submittest to the verdict of thy overlord—to conditions which thou knowest could never be fulfilled by human power. While thy loved one is expiring, thou standest inactive and weeping like a woman. Hast thou forgotten that there are powers greater than those pygmies? That there is strength and might to be found among those who shun the paths of light and do their work among the stealthy shadows of the night? I am one of those, and I make thee this proposal. In three days the temple shall be ready, completed by my slaves. The equal of it shall not be found on this earth, and the glory of it shall surpass anything thine eyes have ever beheld. Thus thy highest wish shall be fulfilled. In compensation for my work I ask nothing but thy poor soul—and what joy couldst thou gather from it, if, hereafter, thou must walk alone through life without that which makes it happy? Here is my hand. Thine own, Jehandrapal—so that the Evil Powers may raise a temple to Eternal Goodness!"

But Jehandrapal was shocked to the bottom of his soul. He had always been a god-fearing man, and the thought of a coming life appalled him more than anything else. Therefore, he hesitated.

Then the Tempter led him to the bed of Jaina, where she lay like dead, gradually consumed by the devastating flame of the fever.

"Behold," he said, "and tell me whether this life, this beauty, be not worth more than a soul?"

"Yes, indeed," sobbed the unfortunate man. "I love her too much to see her waste away. Save her for the sake of my love. I accept thy proposition. And afterwards . . ."

He shuddered at the thought of the price to be paid for his happiness.

A clasp of the hand confirmed his words. Then the Tempter disappeared. But Jehandrapal threw himself on the bed of his

beloved and covered her face with kisses, while his eyes brimmed with tears expressive of all the joy and all the sorrow that filled his heart.

The sun set. The shadows lengthened. The coolness of the evening began to conquer the dry heat of the day. But he noticed nothing. He noticed only how the heart beats of little Jaina grew stronger; how her breathing grew deeper and more regular; how death little by little let go its greedy hold and gave way to the wholesome sleep of life. Then he gave thanks to the dark powers, because he knew that his Mountain Rose would not wither, but blossom as never before.

During the ensuing night no one in the city dared outside his own door. Lord-a-mercy, what a life and bustle there was! The streets echoed with shouts and commands. An incessant line of heavily laden wagons rattled by. The darkness of the night shook with the tread of marching columns. Everybody and everything headed for the same spot: the vast open place beyond the gardens of the palace. There the noise and the stir rose to their highest. There industrious hammer blows rang against stone and steel. But if any one gathered courage enough to peep abroad, nothing was to be seen of those who created all the hubbub. Impenetrable darkness hovered like a black pall over the city. Consequently the doors were barricaded and the windows covered by prayer rugs, so that no evil spirit might enter and take possession of the home.

At the dawn of day the noise subsided, and the people ventured abroad once more. On the open place whence the hammer blows had been heard, rose the skeleton of a huge structure. No human being was to be seen, and yet voices seemed to be heard faintly from within, and the sound of tools in use. Still more marvelous it was that the structure grew steadily under the eyes of the spectators, although no masons were at work on its walls, and no hand could be seen adding stone to stone. The whole thing seemed to grow out of nothing, while hour by hour the work progressed with breathless speed. When night-fall sent frightened crowds back to their habitations, it was already evident that the mysterious structure would become a mosque.

During another night, another day, and still another night, the invisible builders continued their gigantic task. When the light of the third morn fell upon the city, the Arhai-din-ka-jhopra—which has been interpreted as the Two-and-a-half-day Hut—stood completed in all its radiant splendor. Dominating everything else, the heavy bulk of the cupola rose aloft like a titanic beehive. Tall and lithe, the four delicately ornamented minarets strove skyward. Whoever ventured inside the horseshoe arch of the main entrance was met by the glimmer of marvelous mosaics and marble statuary glistening like hoar-frost in the dusk pathed by sunlight that broke through windows carved out of

alabaster. There was nothing like it in the whole continent of India. A great miracle had occurred, and everybody prostrated himself in awed fear of the mysterious powers that had erected the gigantic temple. And many were the anxious questions asked as to what would happen next.

But Jehandrapal stood on the roof of his palace with little Jaina beside him. The eyes of both were turned toward the completed edifice that, bathed in the glorious morning light, looked like a gem of exquisite perfection.

"All this was built by my love," he whispered.

Then the Tempter suddenly appeared before him to demand his compensation.

"What I promised to do in three days has been done in two and a half," he said. "On the lips of the people this masterpiece has already a name referring to the brief time needed for its building. Jaina is restored to health, and thy god has a new habitation. Now I crave payment for my work. In the dust at my feet must thou worship me!"

Hearing this speech, the woman understood what her husband had given for her sake, and a feeling of limitless gratitude seized her. At the same time her heart overflowed with a sense of ineffable bliss because this, the greatest of all human love sacrifices, had been given to her. A second later she realized the terrible danger of that moment. She realized the danger threatening her beloved as well as the everlasting shame that would fall on both of them if their earthly happiness be procured at such an enormous price. And she felt that she would rather face annihilation than let such a thing happen.

One leap placed her between her husband and the Tempter. Her eyes flashed fire. Her breast rose and fell under her brightly colored silk scarf. Her whole body quivered with subdued emotion.

"Take me in his place," she gasped. "I give thee all I have of beauty, youth, health, life—if thou wilt only release my husband from the word he gave under the pressure of heedless despair and for the sake of our exceeding love. It was given without my knowledge. If I had known of his self-sacrifice, I would a thousand times rather have wasted away than regain my health only to witness his humiliation."

The Tempter smiled scornfully.

"A man cannot take back his word. A hand-clasp has the binding force of an oath. And what in the world could I do with thy little life?"

Then Jaina threw herself at his feet. Her slender arms clutched at the deep folds of his cloak, while her tears dropped on the silver ornaments of his sandals.

"Behold me like a beggar in the dust," she sobbed, "begging not for alms, but for a chance to give my own self—nay, more than that—to

surrender my poor soul to eternal torture and damnation—and all I ask is that thou let my loved one go in peace.”

Again a sneer twisted the thin lips of the Tempter as he replied: “A woman has no soul—at least not one that can turn the heavy scales of judgment. Let go of me, and get out of my way! I am aching to feel the pledge of my latest bargain squirming in the bag at my belt!”

With the resiliency of a damascene blade Jaina rose from her prostrate position. Once more her limbs trembled, but now with anger and shame at the scorning of her offer.

“If thou wilt not do so willingly, I shall know how to force thee to accept my sacrifice,” she cried. “Look out! Guard thyself, if thou knowest how—or thou wilt perish miserably in thy contest with a defenseless woman to whom thou hast even denied a soul!”

Like a wounded tigress she flew at the Tempter and wrestled with him. Her nails made bloody furrows in his face. Her sharp teeth sought his throat. Unprepared for her sudden spring, it took him several moments before he could free himself from the woman’s strangling hold and push her at arm’s length from himself.

“A curse on thee!” he shrieked. “This will be thy punishment!”

From the ample hiding places of his dress he drew a finely corded scourge with which to chastise her.

Then he noticed suddenly that the strength of his opponent began to assume unexpected proportions while his own was proportionately lessened.

Allah, who from his heaven had witnessed this strange combat, poured into her some of the strength of his own spirit, so that she not only could ward off the Tempter’s blows, but found herself able to force him backward step by step, until he was in imminent danger of being pushed over the edge of the roof. Frothing with rage as he gradually came to recognize the hopelessness of his struggle, the Tempter finally deemed it wiser to dissolve himself into a whirling dust cloud that disappeared beyond the mountains.

“Thus I wish to prove to men,” said the Creator, “that the highest love avails more than the highest evil. It is true that this man sinned when he sold his soul to the Tempter for the purpose of buying a fleeting temporal happiness. I tried him, and he was found wanting. But when the woman by his side did not hesitate to make the greatest sacrifice of which she was capable in order to save the soul of her beloved—when she proved herself willing to give not only life for life, but soul for soul—then her act was sufficient justification for him, too. Both have proved willing to give their last mite for each other. When love grows so strong that eternity itself dwindles by comparison, then it may crave a vast forbearance—and then there is nothing that can check its course.

But in order that men may not be rendered arrogant by the power dwelling in them, I will shatter Arhai-din-ka-jhopra into small fragments. It would not be well to leave unto coming generations such a visible testimony of love's power to defy the councils of heaven."

He touched the great structure so that it collapsed with a tremendous crash, and so that no stone was left in its proper place.

Still gasping with the effort of her intense struggle, Jaina stood beside her husband watching all that happened. She realized it as a token of her own victory, and as a proof that the curse had been lifted from her husband.

"Look," she whispered, pointing to the spot where a moment ago the mosque stretched its towers and spires toward the blue sky. "All this was laid low by my love!"

"Allah-il-Allah !"

Both knelt and beat their brows against the white marble slabs of the roof, giving thanks to the Highest, who had saved their souls from destruction.

Thou Lovely One Far Distant

By LUDVIG HOLSTEIN

Translated from the Danish by CHARLES WHARTON STOCK

*Thou lovely one far distant,
Thine image still I see.
My heart is all a tumult
Like silver bells in glee.*

*With thee my thoughts are dizzy,
So deep thy heart I deem,
Thy mind is like to Nature's,
Thy lips are touched with dream.*

*

*Thou lovely one far distant,
In all things thou hast share:
In those that seethe most madly,
In those that smile most fair.*

*Thou'rt in the trembling starlight,
In midnight's softest sigh,
As in the bacchanal rapture
Of torrents foaming high.*

August Bournonville and the Danish Ballet

By ROBERT NEHENDAM

The Royal Theatre in Copenhagen possesses in the ballets of August Bournonville an everlasting repertoire, characteristic of the small Danish nation. It is more than forty years since this old master died (1879), yet his works are still held in great honor. The modern ideas in the art of dancing which have invaded most European countries have not gained a foothold on the Danish stage. The Russian ballet master Fokin, whose art during recent years has left its traces on the most famous stages of the world, has unquestionably found some followers in Denmark, but he did not succeed in dethroning Bournonville. Thus the reunion of North Slesvig with Denmark was not celebrated by an apotheosis in Fokin's production of historic ballet pictures of which though eighty-elapsed years have master created them. Bournonville's works stand out among Europe as a phenomenon, because their aim was not to dazzle the audience by empty splendour and athletic achievements, but to combine perfect technique with a poetic plot. They are related to the art of sculpture rather than to that of the stage and opera.

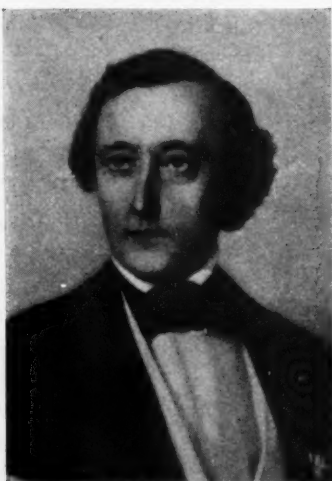


After the drawing by Edv. Lehmann
THREE TYPICAL DANISH DANCERS, SOPHIA,
JULIETTE, AND AMALIA PRICE

The action in his "paintings," as Bournonville sometimes called his ballets, is consecutive and easy to understand. They praise the pastoral life and innocent joy, and contain naïve expressions of devotion, love and nature, national pride, and patriotism. The element of the comic is not very pronounced, but whenever present it is characterized by a genial note. Often the scenes are of great dramatic power, although the effect is produced by modest means. For instance, when Lieutenant du Puy himself in *The Riflemen from Amager* (Livjägerne paa Amager) draws his sword to fight the English during the bombardment of Copenhagen in 1807, the audience is carried away with enthusiasm. When the jilted bride in *The Wedding in Hardanger* (Brudefaerden

i Hardanger) sounds the alarm-bell after her former lover has fallen in the river, the audience feels as though she were pulling at their very heartstrings. Bournonville's talent to form spectacular groups and processions was greatly appreciated in his description of Italian national life in *Napoli*, and of the banquet of the dwarfs in his ballet *A Legend* (Et Folkesagn), the latter a hymn to Danish romanticism and the natural beauty of Denmark. He was influenced by contemporary poets, such as Adam Oehlenschlaeger and H. P. Holst; from out of the past he chose subjects, which had any resemblance to his own period, and transformed them into plastic or mimic art. When the historic novels of Ingemann awakened the layman's interest in Danish national history, Bournonville wrote his ballet on *Valdemar the Conqueror* (1835).

thusiasm over the re-
1838 of the great
Thorvaldsen,
ville to write *The*
(Festen i Albano),
sculptor's works are
by the English
in 1851 he wrote his
last act of which is
Palace in London—
the day. Björn
stirring descriptions
mountain life led to
Mountain Station
sensational trip
of the sloop of war
in his imagination
(Fjernt fra Dan
Franco - German



Lithograph after drawing by Edv. Lehmann

AUGUST BOURNONVILLE, BALLET
MASTER AT THE COPENHAGEN
ROYAL THEATRE, 1830-1877

him to write *The Riflemen from Amager*, a home-like idyllic war-picture. It was Bournonville's nature to keep step with times, not because he wished to cater to the public taste but, through his pictures of pure beauty, to raise the standard of dancing. He considered his art not merely as a cultural mission, but as a calling from God, and throughout his compositions he adhered to the following commandments:

Dance is an art because it implies talent, knowledge, and skill.

Dance is a fine art because it aspires to the ideal, not only in plastic, but also in lyric and dramatic respects.

The beauty to which dance should aspire, is not conditional upon taste, but is founded on the unalterable laws of the natural.

Mimic represents the emotions of the soul, whereas dance is chiefly

The great en-
turn from Italy in
Danish sculptor
prompted Bournon-
Festival in Albano
in which the famous
produced. Inspired
World Exposition
ballet *Zulma*, the
laid in the Crystal
the great wonder of
stjerne Björnson's
of Norwegian
the creation of his
(Fjeldstuen); the
around the world
"Galathea" created
Far from Denmark
mark), and the
war in 1870 inspired

an expression of joy, a desire to follow the rhythm of music.

The mission of art, and in particular the mission of the stage, is to sharpen the faculties, to uplift the soul, and to elevate the senses. Therefore, dance must, above all, beware of catering to a spoiled audience and its hankering after sensations foreign to true art.

Gaiety is a power, intoxication a weakness.

True beauty retains its freshness, the grotesque becomes tiresome.

Dance can, with the aid of music, rise to the height of poetry, but may, on the other hand, sink to the level of buffoonery. So-called difficulties can be overcome by many, whereas the apparently easy feats are achieved only by the chosen few.

The height of dexterity consists in concealing the mechanism and the efforts by harmonious tranquillity.

Mannerism is not character, and affectation is absolutely inimical to grace.

A dancer must look upon his art as a link in a chain of beauty, as a useful ornament for the stage, and should consider the stage as an important factor in the spiritual development of mankind.

The above precepts form the foundation for Bournonville's works, which consequently bore the stamp of Eternity. He adapted to his ballets the music of most of Denmark's composers of his time: the folksongs by I. P. E. Hartmann and N. V. Gade melted into one with his romanticism. He himself valued most highly H. A. Paulli, leader of the Royal Orchestra, as a musical co-worker; the latter composed the vivacious tarantella for his ballet *Napoli*. Bournonville called him "the most skillful conductor in the world"; he admired his sense of rhythm, his dexterity, and the ease with which he produced a harmonious effect oftentimes out of very scant material. Paulli conducted the Royal Orchestra whenever ballets were produced, and he understood, as no one else, how to adapt the music to the dance. His baton followed the steps of the dancers without detriment to the music, as the hound follows his master.

It sounds almost paradoxical, but is nevertheless true: the composer of *Valdemar* and of *A Legend* was of foreign origin. His father, a French adventurer, came to Denmark as a solo dancer; his mother, of a deeply religious nature, was Swedish by birth. Bournonville's art thus originated from a combination of French dancing and Northern ideality. In spite of the foreign blood that flowed in his veins, he felt Danish and on numerous occasions, for instance during the first Slesvig war, he devoted his best efforts, as a loyal citizen, in the service of his adopted country.

Outside of the Northern countries his work did not gain a lasting foothold. They did not merely display the spectacular effects, or provoke the sensual pleasure which in most parts of Europe constitute the

ideal of the ballet. But whenever his pupils appeared on the stage of the Paris Opera, where the master himself in his youth had received his education and his baptism of fire, they were rewarded with great enthusiasm from the audience. Bournonville, however, preferred a permanent situation at the Royal Ballet in Copenhagen to attaining world-fame under uncertain conditions. By belonging to a small nation his works became far more significant; he attained greater power within a limited field. From 1830 to 1877 he conducted, with a few interruptions, the Danish ballet, and, thanks to him, the ballet dancer, instead of being considered a pariah, was recognized as belonging to a class of merit and of high standing. Through his efforts Denmark became one of the few countries in which a danseuse was not identical with a courtesan, waited upon between acts by her admirers.

In his lifetime Bournonville was honored as he deserved. He received the highest pension for poets, although his was a mute art, and he was decorated with the gold medal of merit. In his capacity of royal ballet master he was entrusted with the instruction of the royal children: Frederik VIII, who later became King of Denmark, Queen Dowager Alexandra of England, the Empress Dowager of Russia, and the late King George of Greece. The nobility and officers also sought instruction from him or from his pupils, and the educated gradually shared the master's conception of the dance as a noble art.



Current Illustrations



Underwood & Underwood

HON. JOSEPH CLARK GREW, U. S. MINISTER TO DENMARK, AND MRS. GREW BRING THEIR FOUR DAUGHTERS HOME ON A WELL EARNED LEAVE OF ABSENCE AFTER SEVERAL YEARS OF CONTINUOUS DIPLOMATIC SERVICE ABROAD. MR. GREW IS A DIPLOMAT BY PROFESSION; HIS PREVIOUS POSTS INCLUDED THAT OF COUNSELLOR TO THE EMBASSY IN BERLIN AND SECRETARY-GENERAL OF THE AMERICAN COMMISSIONERS TO NEGOTIATE PEACE



Western Newspaper Union

MESSRS. JOHNSON AND RAHBEK, THE YOUNG DANISH ENGINEERS WHOSE DISCOVERIES IN ELECTRO-MAGNETISM AMAZED THE RECENT ØRSTED ANNIVERSARY CONVENTION IN COPENHAGEN. AMONG OTHER MIRACLES A VIOLIN WAS MADE TO REPEAT A CONVERSATION SPOKEN INTO A WIRELESS TELEPHONE RECEIVER



Painting by J. C. C. Dahl

THE SLINDRE BIRCH

The Norwegian Winter as Seen by Artists

By ALFRED HARBITZ

The first great name in Norwegian art is that of J. C. C. Dahl, often called the father of Norwegian painting. A poor peasant lad from the Westland, he became the creator of the realistic landscape. The greater part of his life was spent in Dresden, where he was a professor at the Academy of Art, and his works may be found in galleries all over Europe. In our own National Gallery he is represented chiefly by a series of excellent sketches. Dahl was born in 1788 and died in 1857.

Some of the earliest winter pictures of which we have any knowledge came from the hand of Dahl. Two of these canvases have recently been recovered after a long exile abroad. An especial interest attaches to them because the subjects are drawn from Slindre on the Sognefjord, a region which was a shrine for pilgrimages in the period of romanticism, when artists and poets glorified our history, our national life, and our mountains and fjords. The Slindre birch is a sacred tree in Norwegian literature and in the consciousness of the people. Every Norwegian knows Jörgen Moe's beautiful poem about it. Thomas Fearnley has painted it in the summer of 1839. In the winter



Painting by Knut Bergslien

BIRKEBEIN SKI-RUNNERS CARRYING THE INFANT HAKON HAKONARSON OVER THE FILEFJELD TO TRONDHJEM

of 1835 Dahl painted it, and this picture, now owned by the artist Harald Brun and reproduced here, is the first Norwegian winter landscape of artistic value. It is exceedingly beautiful and, with its large composition on a small canvas and its clear, energetic coloring, is very characteristic of Dahl. It has a monumental quality which is due in part to the manner in which the artist worked. We must remember that it is a studio picture. At that time no one ever thought of finishing a canvas out of doors. The artist worked from sketches taken in the open and depended largely on his memory, but for that very reason the composition was more thoroughly studied out, and produced an effect of greater solidity.

In the period that followed we find few winter pictures. Few were painted for the obvious reason that the artists lived abroad, as they were unable to make even a meager living in their homeland. From the hand of Adolf Tidemand, whose Sunday pictures of peasants, once too highly valued, are now perhaps rather undervalued, we have one large canvas from 1873 with a winter background, *Lapps Hunting Reindeer*. This, however, he did not paint alone, but in collaboration with Sophus Jacobsen, who did the landscape, while



Painting by Gerhard Munthe

NITEDAL

Tidemand did the figures. Jacobsen was one of our first winter painters, and, with the snowy expanse under a gray Arctic light introduced into painting an aspect of nature as yet untouched.

Several winter pictures with historic subjects date from the intermediate period. Among them the most popular is Knut Bergslien's *Birkebein Ski-runners Carrying the Infant Hákon Hákonarson over the Fîlefjeld to Trondhjem*. It is full of life and vigor, we get the sense of winter, and the story is well told. Knut Bergslien has also painted the well known *Ski-runners* representing two eagle hunters who, with their booty on their backs, are rushing down hill at full speed.

There are only a few typical winter landscapes included in the production of Norwegian artists before the seventies and eighties, and we may well say that the Norwegian winter had not found its interpreter before Ludvig Munthe. Munthe was well known abroad; indeed he had a European reputation. He possessed unusual gifts, especially as a colorist, and he preferably chose the simple themes that give free play to the artist. Winter scenes became his specialty, but not those commonly seen with glittering snow and a few clear pigments. No, it was in a thaw when the air was a marvel of exquisite tints that he could put forth all his powers. *Norwegian Coast Landscape* is characteristic

*Painting by Lars Jorde***THE CHRISTMAS PARTY**

of his work. Munthe stands at the parting of the ways where modern Norwegian art begins.

Then comes the great transition from the studio picture to the canvas completed in the open. The first name that meets us is that of Fredrik Collett, one of the most vigorous and genuine painters in Norway. His favorite theme is the river, half covered with ice, forcing its way through the snow.

With Otto Sinding the Nordland winter made its entrance into Norwegian art. He painted it sometimes austere and sunless, sometimes exultant with the return of the sun to the land of the Lapps. Sinding has traveled far up over the frozen Arctics and painted their drifting ice desert. This great canvas from Reine in Lofoten is generally known. From this time on everybody painted winter landscapes. Painting out of doors in the winter had become fashionable, and the only drawback was that it was beastly cold work and that the paints were hard to handle. Collett built himself a little movable studio, but most of the painters stood out in the snow and froze.

Frits Thaulow was one of our first outdoor painters. He used to stand in his fur coat and great boots, reckless of snow and frost, if only the landscape gave him the tone he was seeking. Thaulow was



Painting by Jacob Gløersen

NEW SNOW

French in his art and had a large circle of admirers abroad who bought his canvases. His pictures are refined, sometimes over-refined to the point where they lose their freshness. We have only to compare his picture of the Mesna River with Collett's to feel the difference in freshness and naturalistic vigor. Thaulow's Mesna picture is beautiful, but it can not equal in genuineness and fine pictorial quality the artist's famous *Street in Kragerø* with its wonderful clarity of coloring. This picture is a classic

—one of the pearls of Norwegian art.

Jörgen Sørensen is a naturalist of fine and delicate caliber. Always in frail health, he died young, and his entire production bears the mark of a sensitive and impressionable temperament. The National Gallery in Christiania has two of his pictures from Aker. *The Pavilion* is exquisite in feeling; the little building stands there like a fine exotic flower in our snowland caressed by the soft light.

The naturalistic side of Gerhard Munthe's production is well represented by his typical landscape from the Eastland, *Nitedal*, showing a road from the hill down into the village. It is full of force and dignity, painted in cold colors, and excellent in composition. From the hand of Lars Jorde, who belongs to the younger generation, we have a delightful picture called *Christmas Party* which is entertaining because of what it tells. It shows one of the big farms in the Eastland, where the sleighs are turning into the wide courtyard, and is full of

Christmas feeling. In his later work Jorde has gone other ways, leading to a more personal method and a more pictorial conception. We have no space to dwell on the pictures of Gustav Wentzel, our winter painter first and foremost, nor those of Jacob Glöersen, a sensitive and sympathetic interpreter of the Eastland nature, nor Kolstö, who has depicted the Westland winter with sea-booths, slushy snow, and heavy sea air, nor Holmboe, August Jacobsen, and many others.

In the immense output of Edvard Munch there are many winter pictures. The highly gifted and distinctively individual artist Harald Sohlberg has painted the monumental *Rondane* depicting snow-covered mountains under a cold sky glittering with stars. Lastly we must mention Christian Krohg, the greatest Norwegian painter of our time, equally superb in genre pictures, interiors, portraits, and landscapes. *A Lofoten Letter* combines a pair of delightful figures with a background of the far North. A small black and white reproduction can do only faint justice to the vividness and force of this picture.

Our painters have taught us to see the beauty of the Norwegian winter.



Painting by Christian Krohg

A LOFOTEN LETTER

Editorial

ÅLAND From time to time the REVIEW has opened its pages to such
AGAIN brief discussion of the vexed problem of the Åland Islands
 as is proper in a magazine devoting a large measure of attention to science, literature, and the arts. Particularly in the last January number we published an article compiled with aid from Swedish official sources, and in the October number an essay contributed by the Finnish Foreign Office, neither of which reflects the opinion of the editor. The latter account was as brilliant and able a resumé of the difficult Finnish position as could be contained within four pages. The argument rested upon four theses: geographic, historical, national, political. The last two counts can be eliminated easily each by a question: Is it any more unreasonable for the Åland people to be separated from their blood-brothers on the Finnish mainland than from the parent stock in Sweden itself? If the Finnish contention regarding Åland should be proved to be mistaken, is it not possible for Finland again to become a faithful friend to Sweden, especially if Åland be unfortified and neither power control the Gulf of Bothnia? As for economic inconvenience to the Ålanders of losing the Finnish market, that falls with the same reasoning. And now the first two Finnish arguments are refuted in the December number of the REVIEW in a statement from the Swedish Minister to the United States, who by an array of geographical evidence shows that Åland was not continuously regarded as an integral part of Finland prior to 1809.

As to the three old charts of the Ålands cited by Mr. Ekengren,—unfortunately inaccessible in this country,—the Finns will, of course, reply that the boundary of Finland marked east of Åland means only the boundary of the district of Finland Proper (as in Tuneld's geography, 1794, where Finland Proper, Åland, Österbotten, Tavastland, Nyland, Sawolax, and Karelen constitute the seven provinces of Finland). In the Latin edition of Johan Blaeu's Geography, elaborately published in Amsterdam in 1662 with Swedish maps by Buraeus, it is true that, although Åland is shown on the map of Finland and in the same color as Finland, it is not included among the provincial arms of Finland; but, on the other hand, when Åland is shown on another page of the same edition on a map of Sweden, it is colored differently from Sweden and is not included among the provincial arms of Sweden. In Blaeu's Dutch edition of 1635 Åland is colored uniformly with Sweden and Finland, and in the edition of 1642 it appears on the same map with Uppland but differently colored. While in several other old maps Åland is colored like Swedish Uppland and in contrast to the Finnish provinces, in others, on the contrary, for example an old

map of about 1690, Lotter's map of about 1740, and Kitchin's, 1782, Åland has the color of Finland and not that of the Swedish mainland. Indeed, any inexperienced student of the old maps will probably come to the same conclusion as Homann, about 1715, who confesses his complete neutrality by coloring both Sweden and Finland and leaving Åland with no color at all.

And in this colorless political position Åland was left by the dissolution of the Russian Empire. The treaty of Fredrikshamn between Russia and Finland bears witness in its ambiguous phrasing to the desire of the Swedish delegates to exclude Åland from Finland and the will of the Russians that it be integrated with their new Grand Duchy. From 1809 until 1917 Åland was Russian. But in the latter year the revolutionary movement took a different form in Åland than on the Finnish mainland. Before Finland was recognized even by Russia and Sweden as a sovereign state, the Ålanders had begun to take measures toward their withdrawal from Russia and their return to Sweden, whereas their kinsmen on the Finnish mainland, in their revolutionary measures, were working to set up an independent nation. The desire of the Ålanders, a people occupying not a contiguous parish of Finland but a segregated area of their own, to return to their allegiance of 1808, is the issue transcending all other arguments that has been overlooked in the Finnish thesis. The present will of the Ålanders, rather than the history of their past allegiance, will become the determining factor in the decision which the League of Nations will hand down as to their future political status.

ZORN In his death, Anders Zorn showed the greatheartedness and broad vision of a world genius which characterized his life. His will leaves his properties in Mora, after the death of his widow, to the Swedish Government, with provision that a stone building be erected on the home grounds as an art museum and to include a collection of all his etchings. The old Bellman Inn in Stockholm, which Zorn had acquired and restored, is left to the Swedish Academy with instructions that the profits of the Inn be used annually for a prize to Swedish poets. Among other large gifts during the last years of his life were the establishment of a Chair of Art History in Stockholm University and an endowment fund for the Swedish American Foundation, whereby he created a memorial of his visits, his friendships, and his work as etcher and painter in the United States. In this Christmas number the *REVIEW* lays another laurel wreath on his grave in the final estimate of an American critic well qualified to judge his art. Those who knew Zorn as a friend realize that this Yule-tide our world is the poorer by the loss of one of its greatest personalities and lovers.

THE DANISH LOAN In war time, when politics were taboo and we were straining every nerve to finance our armies in France,

we were proud to hear that one of our government Liberty Loans had "gone over the top." But now come the Norwegian and a few weeks later the Danish governments into our markets with loans that not only "go over the top" but are over-subscribed five times. One-fifth of his subscription is all that an applicant for the last Danish bonds was allowed. A healthy sign, indeed, and one of the greatest importance to the development of trade between the Scandinavian countries and the United States! In addition to the Norwegian Government loan for \$20,000,000, handled by a syndicate of bankers headed by the National City Company, the municipality of Christiania recently placed a loan for \$5,000,000 in New York, the bonds of which were purchased by Kuhn, Loeb & Company. As for the Danish Government loan of \$25,000,000, there had been a number of bidders carrying on negotiations for some time until the president of Landmandsbank met the vice-president of the National City Bank in Paris and the latter finally closed with the Government of Denmark. The high interest rate of these three loans corresponded with what other foreign loans have offered American investors in first-class securities.

DANISH BUTTER FOR U. S. A. Although the introduction of Danish butter into the United States preceded the coming of the Dairy Commission of Denmark to this country, the full importance of this product in the American market was shown when, following a dinner to leading butter importers and others, a display of the Danish dairy articles was opened in New York. Among those who lauded Denmark and her agricultural development at the dinner in question was Dr. Maurice Francis Egan, former U. S. Minister to Denmark. Mr. Halvor Jacobsen, of the Scandinavian American Line, acted as toastmaster. Mr. N. Porse, President of the Association of Coöperative Danish Dairies and chairman of the commission, called attention to the fact that little Denmark actually imports more from the United States than our South American neighbors Brazil and Argentine combined. Other members of the commission present were Mr. H. Hansen, General Manager of the Mithern Jutland Dairies; Mr. A. Kraunsoe, General Manager of the Danish Dairies; Mr. A. P. Hansen, Government dairy expert, and Mr. S. N. Skikkild, Managing Director of the butter export committee. Some constructive criticism was offered by American importers as to certain changes in packing. To balance the scales of trade, it is important that the American market absorb large quantities of this rich, delicious coöperative Danish butter, as fresh from the tub after two weeks at sea as though it was churned yesterday on your own farm.

SOVIET AGENTS IN NORWAY Norway has been much stirred up of late over the negotiations in Christiania between the Soviet Trade Commissioner Litvinoff and the Norwegian Government. Litvinoff asked permission for Russia to send to Norway a commercial delegation consisting of thirty members who were to have full diplomatic privileges. This proposition, which in reality would have meant a virtual recognition by Norway of the Soviet Government, was rejected. To make possible a resumption of commercial relations, which is greatly desired by the fishermen of northern Norway, the Norwegian Government was willing to receive ten commercial delegates, but these were not to have diplomatic rank, and their names must be submitted to the Norwegian Government for acceptance before their appointment. As Litvinoff would not agree to these conditions, negotiations were broken off, and the Bolshevik emissary returned to Russia. It seems to be the opinion of practically the whole Norwegian press, the few Bolshevik papers excepted, that the real object of Litvinoff's visit to Christiania was not to resume commercial relations with Norway, but to make political propaganda. The Soviet Government has evidently overrated the political influence of the radical wing of the Norwegian labor party. It is true, the party is a member of the Third Internationale, and sent delegates to the last communist congress in Moscow, but when the delegates returned to Norway they had a very cold reception, the sanguinary resolution of the Moscow Congress having created indignation in Norwegian labor circles. As soon as they became known, many labor leaders who had hitherto been regarded as Bolsheviki at once protested. Extreme Socialists like Torgeir Vraa, editor of the daily paper *Fremtiden*, and Ole Lian, president of the Federation of Norwegian Workers, condemned the Moscow policy in the most outspoken manner. Even Martin Tranmæl, the most radical labor leader Norway has ever had, admits that the Norwegian labor party can not accept the conditions of the Moscow Congress. Moderate labor leaders like Magnus Nilssen, one of the presidents of the Storting, have declared that if the forthcoming national labor congress in Christiania votes in favor of the Moscow policy, this will inevitably lead to a rupture of the Norwegian labor party.

Is not the quickest way to end this social war between Soviet Russia and the world to recognize with binding assurances a de facto government and allow the Russian people an opportunity to heal their internal madness without being kept in a state of patriotic exaltation by external aggression and blockade?

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Current Events

U. S. A.

¶ In the election for President, the Harding-Coolidge ticket won 37 States, with 404 electoral votes, as against the Cox-Roosevelt ticket, which carried only 11 States with 127 electoral votes. Governor Cox failed to win a single State outside the "solid South." Even of these States, Oklahoma for the first time since it achieved Statehood, Tennessee for the first time since 1868, and New Mexico went Republican. The Republican plurality is estimated at more than 6,000,000. In New York State alone it was over 1,000,000 and in Illinois over 800,000. The woman vote was considered a decisive factor in the final result.

¶ Following the Congressional election the new Senate will contain 59 Republicans and 37 Democrats, while the new House will be composed of 296 Republicans, 135 Democrats, 2 Independents, 1 Independent-Prohibitionist and 1 Socialist. Thus there will be a Republican majority of 22 in the Senate and 157 in the House, in place of the existing majorities of 2 in the Senate and 39 in the House.

¶ Immigration since the close of the war is on a scale to indicate that a new record is to be established here. Italians are coming in the largest number. Out of 430,000 immigrants entering the United States in 1920, New York received 106,000. Of these 37,000 were Italians, 10,000 English, 10,000 Spanish, 5,500 Irish, 4,000 Scandinavians, 3,000 Scottish, and the rest scattering. The distribution of this new immigrant movement is considered by the authorities one of the most important questions of the day. ¶ The Washington convention of the American Bankers' Association had as one of its important results the recommendations for the early establishment of a \$100,000,000 corporation to finance American foreign trade. This corporation is to take advantage of the Edge Law, framed with a direct view to facilitate American exports and their correlative financing.

¶ With the housing situation everywhere one of the most important problems to be solved, investigation into the charges that there has been collusion to keep prices up for building materials is expected to result in some improvement with regard to costs. The Lockwood Joint Legislative Committee succeeded in uncovering many irregularities that showed how prices had been boosted. ¶ How to dispose properly of the German cables seized during the war has occupied the attention of a special commission sitting at Washington. The American Government holds that American contracts with German cables be renewed by the present holders, whoever they may be. Opposed to this is the determination of Japan to hold fast to the Pacific cables.

Denmark

¶ Under the new Constitution and election law, the number of members in the Danish Landsting has been increased from 72 to 76, with four new members from the Faeroe Islands and South Jutland. The recent election resulted in the return of 31 Liberals, 13 Conservatives, 22 Social Democrats, 8 Radicals, 2 not yet reported. The position of the parties in the former Landsting was as follows: Liberals, 31; Conservatives, 14; Social Democrats, 19; Radicals, 8. The Liberals and the Conservatives, therefore, have in the new Landsting 44 representatives, the Social Democrats and the Radicals 30. ¶ The opening of the Rigsdag proved an exceptional occasion. King Christian during the reception in Amalienborg, in the evening, spoke feelingly of the fact that for the first time since 1864 there were present South Jutlanders. On behalf of himself and his queen, King Christian declared his appreciation of the splendid reception tendered them during those unforgettable days in South Jutland. ¶ Responding to an address signed by a number of Danish and American business men, and handed him on his fiftieth birthday, King Christian sent the following acknowledgment to the chairman of the committee, John D. Hage: "In bringing the Danish business men in New York my heartiest thanks for the beautiful address of congratulation which you have sent me on the occasion of my fiftieth birthday, I send greetings to you all and must express my appreciation of the faithful love to the old mother country to which the Danes in New York on this, as on so many other occasions, give evidence. My best wishes follow you and your activity in the distant land." ¶ Seldom have greater honors been shown a writer than when Professor Troels-Lund celebrated his eightieth birthday. The distinguished interpreter of the culture of the Scandinavian North received greetings from far and near. In Norway and Sweden, as in Denmark, the newspapers made the birthday anniversary the occasion for eulogies, chief among them the appreciation of Professor Harald Høffding, in *Berlingske Tidende*. ¶ At the recent meeting of the Premiers and Ministers of Foreign Affairs of the three Scandinavian countries, in Copenhagen, certain changes in the working program of the League of Nations were proposed. The opinion was general that the world situation would be best served by the admission into the League of those nations as yet not members. The hope was further expressed that Article XIX of the League covenant would soon become effective by the establishment of the commission that was to work for a reduction of armaments. ¶ The return to Denmark of North Slesvig is raising a question appertaining to proper theatrical privileges in the reclaimed section.

Norway

¶ Following the labor disturbances in Bergen, the Danish agitator, Robert Nilsen, was expelled from Norway, and almost at the same time that Nilsen was sent away, Litvinov and Piatigorski took their departure toward Soviet Land. ¶ With the railway strike at an end, the general industrial situation is somewhat improved, but in Trondhjem the editor of *Ny Tid* was arrested on his way home from Moscow for trying to get into Norway with 250,000 kroner in Russian gold. His statement was that the money was to be used for organizing a Russian consular and diplomatic service in Norway. ¶ The Christiania Fair for the encouragement of home production and consumption proved a success. The movement against importation of luxuries is gaining headway, and monster meetings have been held under the auspices of Premier Halvorsen; the former premier, Mr. Knudsen, and Dr. Nansen. A league has been formed to advance the movement. ¶ Reestablishment of the Shipping Exchange, which proved such a valuable medium before the war, has been announced for the near future. The exchange received regular telegraph information from the most important ports of the world, and quoted freight conditions in the Norwegian market. Representatives of shipping, brokerage and insurance concerns met and elected the following committee to advance the project: N. A. P. Staubo, Oevin Davidson, Ole Groth, Harald Stange, and Chr. Eitrem. ¶ After seven weeks of trial flights on the west coast, and with 157 flights out of 168 proving most satisfactory, it was found that the flying boats gave the best service, on account of the natural conditions prevailing in that section. At the request of the Post Office department, the aerial transportation company will submit plans for the establishment of regular routes next spring. ¶ It is now possible to send Norwegian mail over the Danish air routes: Copenhagen, Warnemunde, Berlin, and Copenhagen, Hamburg, Bremen, Amsterdam, and London. The mail is forwarded from Christiania to Copenhagen by express train at 1:30 p. m. and leaves Copenhagen the following morning at 9:30 by the air route. ¶ The girl scout movement is taking hold in Norway. Since a few years ago, when Mrs. Vivi Bull organized a small troupe under the leadership of Margrethe Palm, other places in Norway besides Christiania have established girl scout troupes. The first regular annual meeting has been held in "Idrättens Hus." The Christiania group counts some 230 members. ¶ H. H. T. Fay, Consul-General at Calcutta, has been appointed Consul-General at New York. The Norwegian Government had originally designated Consul Rove, of Milwaukee, for this important office, but his American citizenship made the appointment impossible.

Sweden

¶ Following the resignation of Premier Branting, October 22, the King asked Governor Louis De Geer to form a new cabinet with Count A. M. H. Wrangel, Swedish Minister in London, as Minister of Foreign Affairs. With the resignation of Hjalmar Branting the first pure socialist government in Europe passed away. The new government is non-political and composed of professional experts in the various departments of administration. ¶ The election to the second chamber of the Riksdag turned out differently than expected. The position of the parties previously was 86 Social Democrats, 62 Liberals, 57 Conservatives, 11 Left Socialists, 9 Farmers' League, and 5 members of the Landworkers' State League. The election resulted as follows: 76 Social Democrats, 73 Conservatives, 46 Liberals, 19 Farmers' League, 9 Landworkers' State League, and 7 left Socialists. The voting gave the party of the Right a total of 183,281, an increase of 1,911 since the election of 1917. The Farmers' League increased its numbers with 22,972, but both parties of the Left lost votes. The Social Democrats were reduced by 32,761, and the Left Socialists lost 16,531, so that they showed a vote of only 42,712. ¶ In the domain of art and science, an important event took place when Prof. Johnny Roosval for the first time occupied the Zorn chair at the Stockholm High School and delivered a lecture in which he referred to the munificence of the late Anders Zorn. ¶ The Crown Princess Margareta Memorial Fund has been closed with a net result of 1,400,000 kronor. In accepting the money the Crown Prince expressed his appreciation of a Fund that is to be used for social betterment, including charities. ¶ Returning from his visit to the United States, Dr. Helmer Key, the editor in chief of *Svenska Dagbladet*, is writing a series of articles for his paper in which he gives his impressions of America. Dr. Key's description of Washington and the women of the capital who are active politically, forms a most graphic picture. ¶ Sweden considers it a distinct compliment that Dr. Karl Fries, secretary of the Swedish Y. M. C. A. organization, has been chosen for the post of Secretary General of the Y. M. C. A. World Union. Dr. Fries expects to leave for Geneva, the seat of the World Union, early next year. ¶ The election of Dr. Ivan Bratt to the second chamber of the Riksdag once more brings the temperance question and prohibition prominently into the foreground. As is well known, Dr. Bratt is the advocate of a certain rationing system, and his winning over Mr. Ekman, the champion of the prohibition movement, brings into sharp relief the report of the commission appointed by the various organizations and which report recommends complete prohibition of all beverages with alcoholic contents of more than 2.8 per cent.

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Scandinavian Fellows in America:

Dr. Einar Langfeldt, Assistant Professor in the Physiological Institute of the University of Christiania, has been appointed to succeed Dr. Thorleif Grtner-Hegge as an Exchange Fellow from Norway. Dr. Langfeldt will study physiology at the Cornell Medical College and the Rockefeller Institute.

Miss Margareta Hamilton, appointed to a scholarship at Smith College, has found it necessary to postpone her year of study in the United States until 1921-1922.

Swedish-American Art Exhibit:

The exhibition of paintings by Swedish-American artists which was sent to Sweden last spring and was so successfully shown in Stockholm, Gothenburg, and Malmö, was returned to New York late in October and immediately forwarded to Chicago for final exhibition at the Chicago Art Institute during the first weeks of November.

The Third Swedish Supplement of the *New York Evening Post*, which appeared on November 20, contained an article by Dr. Leach on the reception of the Art Exhibit in Sweden.

Scandinavian Visitors:

Mr. Johan Hertzberg of Christiania is making a study of American preparatory and high schools with a view to the establishment of a model school in Norway. Among the schools visited by him at the suggestion of the Foundation are the Lincoln, Horace Mann, and Ethical Culture Schools of New

York, Gary School, the Friends' School and St. George's School of Rhode Island, Kent School, the Groton School, and the William Penn Charter School. He also visited numerous city high schools.

Director Dan Broström of the Swedish American Line paid an extended visit to the United States during the fall months,—extended not only in time, but in space and in good deeds accomplished, for Mr. Broström crossed the continent and stopped in Minneapolis long enough to contribute \$1,000 to the Jenny Lind Foundation. As announced in a previous number of the *REVIEW*, this Foundation will send young American musicians to study in Sweden.

The De Geer Geological Expedition:

Baron Gerard De Geer's study of glacial deposits in Canada and in the middle western states was completed early in November, and he returned to New York in time for the meeting of the National Academy on November 15 and 16. He will proceed with investigations in the Hudson valley during the winter months and will lecture at several eastern universities, probably Harvard, Cornell, Columbia, and Princeton.

Publications of Fellows:

Hugo Fricke, Poulson Fellow of the Foundation, from Denmark, 1919-20, contributes to the September, 1920, issue of *The Physical Review* an article on "The K-Characteristic Absorption Frequencies for the Chemical Elements Magnesium to Chromium."

The alumni of The American-Scandinavian Foundation are very active producers of scientific literature. The Foundation has recently received copies of ten treatises dealing with problems of heredity by Professor Otto Lous Mohr, of the University of Christiania, who was a Fellow of the Foundation during 1917-18.

One of our Associates writes inviting one of the new Fellows of the Foundation to spend a week at his house between the time of arrival and of taking up his work at his chosen university. "I believe it is our duty," writes our friend, "as individual members of the Foundation, to assist in welcoming our student guests. To this end I would ask you to convey my invitation. It is just a plain homelike invitation." The office of the Foundation would be glad of the opportunity to convey a similar invitation to every one of our students—most particularly when they first arrive, before they have had time to make friends for themselves.

Scandinavian Drama in America:

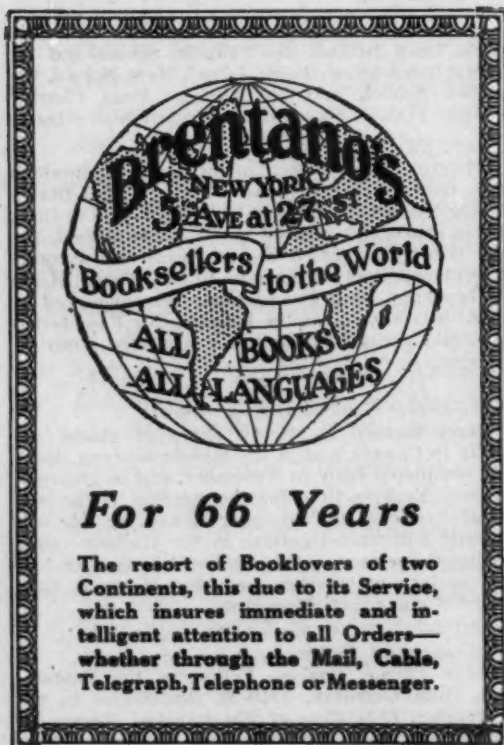
Eyvind of the Hills, Jóhann Sigurjónsson's great tragedy, is among the plays scheduled to be produced at the Greenwich Village Theater in New York during the winter theatrical season. The play tells the story of a man outlawed in the wilderness of Iceland and of the woman who bravely shared his lot with him. It was translated into English by Henpinge Krohn Schanche, and published by the Foundation in Volume VI of the SCANDINAVIAN CLASSICS.

Mme. Borgny Hammer presented Ibsen's *Hedda Gabler* at the Little Theater in New York on the afternoon of October 4. Although, as the *New York Tribune* remarked, Mme. Hammer "has a fine physical command of a stage and, at times, great beauty," the production was not well received by New York reviewers.

Holberg's Comedies is among the most popular of the books of Scandinavian drama now purchasable at American book shops. A third impression of the Foundation's volume, which contains *Jeppe of the Hill*, *Erasmus Montanus*, and *The Political Tinker*, has just come from the press.

BRIEF NOTES

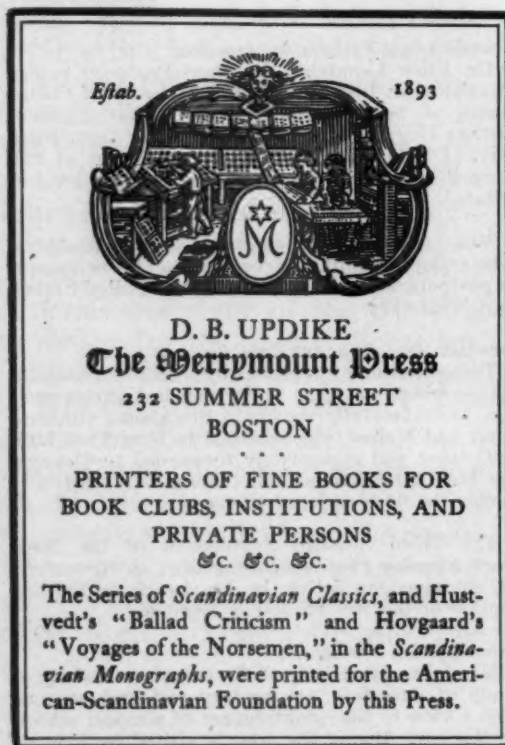
On another page, the Scandinavian Art Shop bids farewell to its public. During the four years of its life the Shop has created both in New York and Bar Harbour, its summer home, and, by correspondence, in other parts of this country, an increased interest in Northern art and particularly the designs of Scandinavian craftsmen with pencil, knife, hammer, and needle. The Shop thanks its many friends for their patronage and hopes to have the opportunity to retain their interest even after it closes its doors.



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The Series of *Scandinavian Classics*, and Hustvedt's "Ballad Criticism" and Hovgaard's "Voyages of the Norsemen," in the *Scandinavian Monographs*, were printed for the American-Scandinavian Foundation by this Press.

COMMERCIAL NOTES

*News and Comments on Export and Trade Conditions
Between America and the Scandinavian Countries*

CONSUL DUNLAP'S REPORT

Reporting to the State Department on Danish trade conditions during the past fiscal year, Consul Maurice P. Dunlap declares that large quantities of American and English bought goods, that should have been forwarded to Germany, Russia, and Austria, could not be paid for in their depreciated currencies and therefore remained undelivered at Copenhagen. The same conditions affected adversely sales to the south of products of strictly Danish origin.

BALTIC COUNTRIES SHIPPING HEMP

Exports of hemp from Latvia and neighboring sections continue on a considerable scale. The government has the monopoly of this export, and now that the farmers are delivering the product it is anticipated that big stocks on hand will find their way to the outside world. Scandinavia is especially interested in this trade, since the major portion of this export will be in Scandinavian bottoms.

NORWAY-ITALY TRADE BOOMS

Imports into Norway of Italian products are now six times what they were ten years ago. Fruit, preserves, salt, hemp, marble are among some of the important things sent to Norway, while on the other hand, Norwegian exports are largely of fish, both dried and smoked; lumber, canned products, and other specialties.

RECORD U. S. COTTON CLOTH EXPORTS

With a total of 867,292,647 yards of cotton cloth exported from the United States during the past fiscal year the country sets up a record of its kind the greatest in its history. The value of this product was \$211,937,783. The previous record was when there was a yardage of 700,000,000 in one year, with China taking five-sevenths of the whole.

DENMARK'S MONTHLY COAL REQUIREMENTS

As near as can be estimated the monthly coal requirements of Denmark will be less than 200,000 tons. Formerly, Germany and Great Britain furnished the supplies. Denmark now looks almost wholly to the United States for its coal, and during the past six months exports from here have been considerable, although not as yet sufficient to see Danish industries over the winter. In time it is expected that Greenland may also prove a source of supply.

NEW COTTON OUTLET

Coöperation of southern bankers and business men is under way for the formation of an export corporation to finance the sale of cotton in the Central European countries. Investigation of the situation abroad has been made, and Richard I. Manning, former Governor of South Carolina, in an address at Atlanta recently, said that the two things needed to revive the cotton industry in Central Europe are raw cotton and financial accommodations. He added that these countries are ready to put up ironclad securities, guaranteed by their governments.

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ENGLISH ESTIMATE OF NORWAY

In line with Great Britain's initiative and far-sightedness when it comes to foreign trade, a recent official document dealing with Norway proves how thoroughgoing are the English methods for the securing of business abroad. The report fills more than a hundred pages and takes in financial, economic, industrial and other conditions bearing on the present and future intercourse between the two countries.

UTRECHT FAIR

The fifth annual fair to be held in Utrecht, Holland, next spring, will differ from its predecessors by the fact that for the first time it will be of an international character. The four preceding fairs have been exclusively for Dutch products and manufactures. The Chamber of Commerce for the Netherlands in New York, 2 Battery Place, is prepared to furnish detailed information about the fair.

FINNISH LAPLAND'S ORE POSSIBILITIES

Attention has been drawn recently to large deposits of iron ore and limestone in the parish of Kolari, in Finnish Lapland, in an effort to have the Finnish Railway extended into that region. A magnetometric examination shows that the ore is very deep. Prof. L. Borgstrom reports that a considerable part of the deposits can give valuable ore which will be immediately ready for the production of first-class pig iron.

CLEVELAND GETS NEXT FOREIGN TRADE CONVENTION

Cleveland, O., has been selected by the National Foreign Trade Council as the city for the next annual convention, in the spring of 1921. It was felt that as the 1920 convention had met in San Francisco, the 1921 meeting should be in an inland city. Previous to the San Francisco convention these annual gatherings have been held in Washington, D. C., St. Louis, New Orleans, Pittsburgh, Cincinnati, and Chicago.

Svensk Handelstidning Has English Section

So as to reach the English-speaking nations, The *Svensk Handelstidning* has added a department which gives in concise form notes and articles in English on the general commercial and economic situation in Sweden. At the same time the publication has increased its capital from 400,000 kronor to 1,000,000 kronor.

NORWEGIANS SHOW ENTERPRISE IN SOUTH AFRICA

On a recent visit to Christiania, Consul Egeland, stationed at Durban, spoke in enthusiastic terms about the enterprise of his countrymen in South Africa. There are about 3,000 Norwegians in that part of the world, 600 of them in Durban. They have even their own newspaper, *Fram*, published by Lutzow-Holm.

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INSURANCE NOTES

WOMAN STARTS BROKERAGE

Miss E. Lauritzen, who for many years has held a trusted position in the firm of Carl Becker of Copenhagen, has established her own business as insurance broker in that city.

NEW FIRM

Falck's Assurance Company, whose object is to carry on agency and insurance operations, has been organized in Stavanger with a share capital of 50,000 Kroner. The firm of Thos. S. Falck of that city are the managers.

COMBINED INSURANCE MAGAZINES

The insurance societies of Denmark, Finland, Norway, and Sweden, who up to the present have each issued their own publication, have decided to consolidate them into one magazine as joint organ for all the societies and to publish it quarterly from January 1, 1921, under the title of *Nordisk Forsikringstidsskrift*. The editors will be Director Paul Bergholm, for Sweden; Cand. Polit. Chr. Thorsen, for Denmark; Director J. Ødegaard, for Norway, and Dr. Ake Dalberg, for Finland. The magazine will be edited and published in Stockholm in Danish, Norwegian, and Swedish. Director Bergholm will be the responsible publisher.

ANNIVERSARY CELEBRATION

The Norwegian Insurance Society recently celebrated its twentieth anniversary in Christiania.

Director Chr. Hansson, for many years the President of the Society, and still acting as such, celebrated at the same time his 81st birthday.

NEW COMPANY

The United Danish Motor Owners' Insurance Division has been organized with a capital of 257,000 kroner, 25% of which is paid in, to write motor boat insurance business exclusively, with main office in Copenhagen.

LONDON BRANCH FOR REINSURANCE

The Kristiania Shipping, Insurance and Trading Company of Christiania has opened a branch office in London in order to further develop its reinsurance brokerage business in Great Britain. H. C. O. Sidney, a well-known insurance man, who has transacted very extensive business between the United States and Scandinavia, will manage this branch.

AGAINST STATE MONOPOLY

Representatives of the Norwegian Tariff Association, the Norwegian Insurance Association, the Central Association of Marine Insurers' Association, the Association of Norwegian Life Insurance Managers, and the Association of General Insurance Agents, at a joint meeting in Christiania, worked out a memorandum setting forth expert experiences against State monopoly in insurance. The memorandum is to be presented to the Storting Committee at present dealing with the Socialist proposal.

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CHRISTIANIA HARBOR WAREHOUSE CO. DEVELOPMENT.

Started with a capital of 1,500,000 kroner, the Christiania Harbor Warehouse Co. recently increased this to 8,000,000 kroner in order more fully to meet the requirements of present-day storage and shipping. The stockholders are businessmen and shipowners of the capital, and the company has a concession running 50 years, after which time the enterprise becomes the property of the city. It is anticipated to expend no less than 8,000,000 kroner on the project.

CURRENT AMERICAN SHIPBUILDING FIGURES

Private American shipyards are building, or have under contract to build, for private shipowners, 345 steel vessels of 1,236,547 gross tons. On August first of this year the figures were 389 vessels of 1,635,721 gross tons. Government shipbuilding or ships contracted for by the United States Shipping Board out of money voted by Congress are not included in the above.

NEW TONNAGE FOR SOUTH AMERICA

The new contracted boats of the North and South Line, P. Kleppe and Company, New York, are now rapidly approaching completion in Sunderland, England. The first of these, the "Hallgrim," is a 10,600 ton vessel and is expected to arrive here in December. A sister-ship of the latter will be completed in January. A third boat is under construction in England, and a large Diesel-motor ship is contracted for with a Rotterdam shipbuilding company.

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VOLUME VIII

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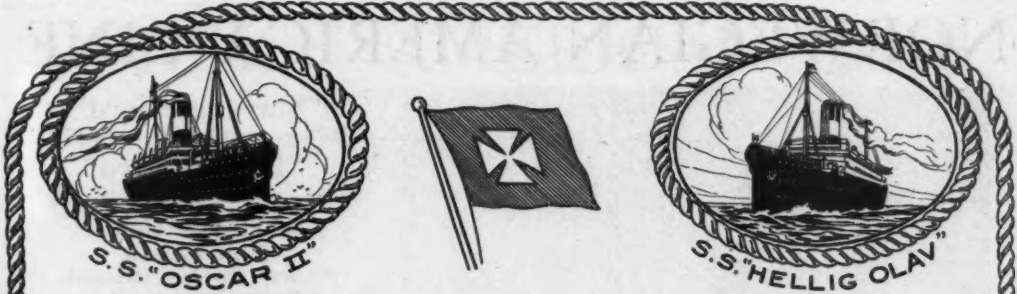
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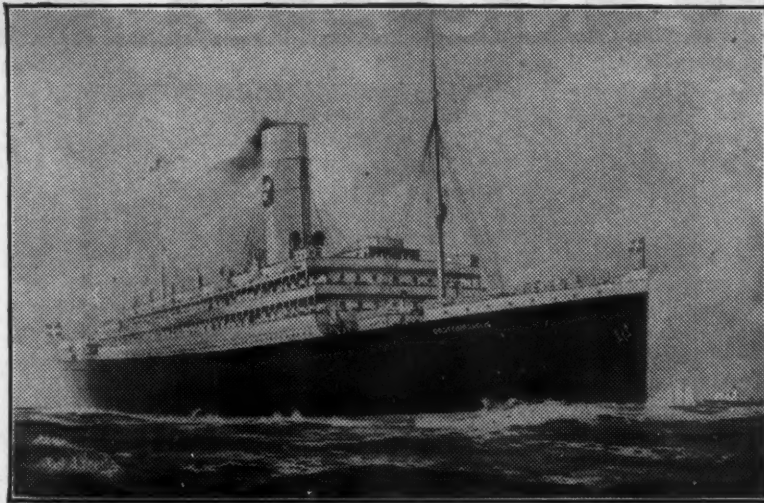
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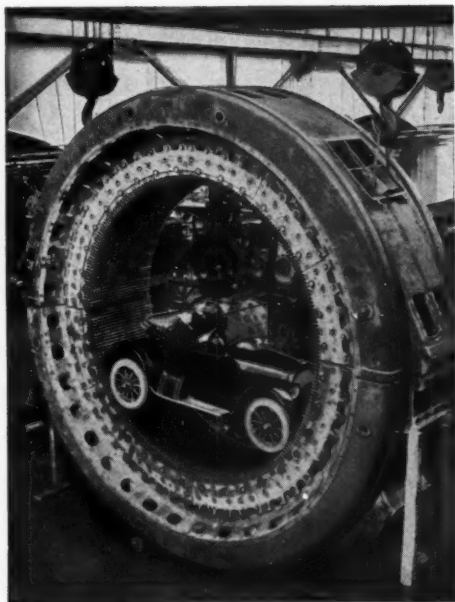
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